The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE INTERESTED IN ART AND INDUSTRIAL WORK

HENRY TURNER BAILEY, *Editor-in-Chief*

RONALD F. DAVIS, *Managing Editor* A. S. BENNETT, *Business Manager*

VOL. XV JANUARY, 1916 No. 5

CONTENTS

Published by THE SCHOOL ARTS PUBLISHING COMPANY

120 BOYLSTON STREET ∴ ∴ ∴ BOSTON, MASSACHUSETTS

Entered as Second-Class Matter September 27, 1910, at the Post Office at Boston, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates $2.00 a year in advance; Canada $2.25; Foreign $2.50. The expiration date is stamped on the wrapper each month.

Copies on sale in New York at Bretano's 27th St. & 5th Ave.; Chicago, Ill., A. C. McClurg's, 215 Wabash Ave., London, Eng., Arthur F. Bird Co., 32 Bedford St. Strand; Philadelphia, Pa., Milton Bradley Co., 1209 Arch St.; Toronto, Canada, Geo. M. Hendry Co., 215 Victoria St.

1916

ERNEST POOLE called 1915 the year that no man could see beyond. We are now beyond it, and we'll see what we shall see. ¶ Of one thing we may be sure. Whatever else happens in the world, our schools will keep going and somebody will be teaching drawing to ten million children. ¶ May 1916 bring health and success to every teacher who reads The School Arts Magazine, and to ALL teachers,—for whom the magazine is made.

The
School Arts Publishing
Company

THE SCHOOL ARTS MAGAZINE

VOL. XV. NO. 5 — JANUARY, 1916

Our Daily Contact with Beauty II[1]

Morris Greenberg

Commercial High School, Brooklyn, N. Y.

The conviction seems ineradicable from some minds, that a beautiful thing cannot be a useful thing, and that the more you increase the beauty of necessary implements of everyday life, the more you lessen their utility. Make the Queen's scepter as beautiful as you please, but don't try to beautify a poker—Good folks of this sort seem to labor under the impression that the secret desire of art is to rob them of all comfort. —GEORGE WILSON.

Morris Greenberg

AMONG the references examined in the preparation of this article were business catalogues and fashion periodicals. One of the latter is a well-known magazine that appeals to the so-called "smart" set. In it were reproduced photographs of home furnishings, jewelry, and dresses, that showed sound discrimination. On the other hand some of the illustrations bore strong evidences of extravagant tastes, and reflected decadent tendencies. After all, history repeats itself. Given a set of people, with more money than human beings should possess, with little to do, and we have vanity, luxurious pomp. When discussing dress they affect foreign words and employ "smart" terms as creations, exclusive, unique, piquante, saucy, chic, head-gear, sanctum, emporium.

In the illustrated catalogues of firms that thrive through mail order dealings with working classes were found articles that were in excellent taste, while others indicated attempts to ape the vulgar efforts of the decadent historic periods in design.

Both types of periodicals emphasize the fact that our pupils should be taught something of general principles as related to the so-called minor arts. Art, like the human race is evolving eternally. Tastes differ in every generation. Nevertheless, the best things made in any age will always be considered beautiful because they obey certain laws. The teachers of drawing, of the manual, and household arts, may do much to lay the foundations of good taste by a discussion of art principles as applied to objects in our daily environment. In the previous article I discussed harmony. The present article will consider the fitness of various objects to the purposes for which they are designed.

The subject may be approached in working out a practical problem. If it is a stencil design to be applied to

[1]Article I by Mr. Greenberg appeared in the SCHOOL ARTS MAGAZINE, June, 1915.

some textile, the characteristics and limitations of stencils as related to the special material may be indicated. This will be the foundation for one or more lessons on the law mentioned.

Fitness requires that beauty and utility go hand in hand; that when an object is made it should possess a form appropriate for its use; that the type and amount of ornament employed should depend on the kind of material, and the destination of an object. Some such definition may be deduced by pupils and teacher after a review of the various examples given during the lesson. Museums are to be visited when possible, and pictures of beautiful things made in the past are to be examined; but the most important source books will be newspapers, magazines, catalogues, and the actual things with which pupils come into daily contact.

In architecture an essential law is that a building should proclaim its character when approached. A modest house looks best when the outside shows it to be such. To add a pretentious set of pillars that support almost nothing is very bad taste. Again, a home, a college, an office building, a bank, a railroad station, a fire-house, a library,—each has its special uses, requiring a structure which adequately fulfils its function. To have a bank appear like a classic temple, or a preparatory school like a mediaeval castle, creates conditions which interfere with light and room arrangements. The Woolworth Building in New York is a good example of a beautiful modern structure which combines the old with the new. The designer borrowed from past architectures, and yet created an edifice which answers every demand for modern offices. Architectural accessories should not be thoughtlessly applied. A door handle that feels uncomfortable because of projective points, or a door-plate with the relief of a human figure on it—both of these lack fitness. "Better inoffensive plainness than offensive ornament."

In commercial design a wealth of material illustrating appropriateness may be obtained from newspapers, magazines, book-covers, posters, business stationery, and labels. A simple holly border is a pleasing addition to a Christmas advertisement. As an example of utter lack of relation between design and "copy" might be mentioned an announcement setting forth the qualities of a certain beer. It was enclosed in a wreath of laurel leaves with a torch on each side. Both symbols were foreign to the wording and to the commodity.

Old English type is used to announce a church event. Delicately lettered designs are suitable for advertising perfumes, laces, or precious stones; but such lettering would be incongruous when employed to tell about a dredging machine. Gothic or modified Roman would be better fitted. Ornamental designs, as initials, head-pieces and tail-pieces may be related to the text pictorially or symbolically. In a November issue of a well-known magazine the motifs for these were pumpkins and fruit combined in attractive ways. Almost every page contained some such ornamental addition.

Where symbolic or semi-pictorial ideas are employed in a trade-mark, they should relate to the name of the firm or

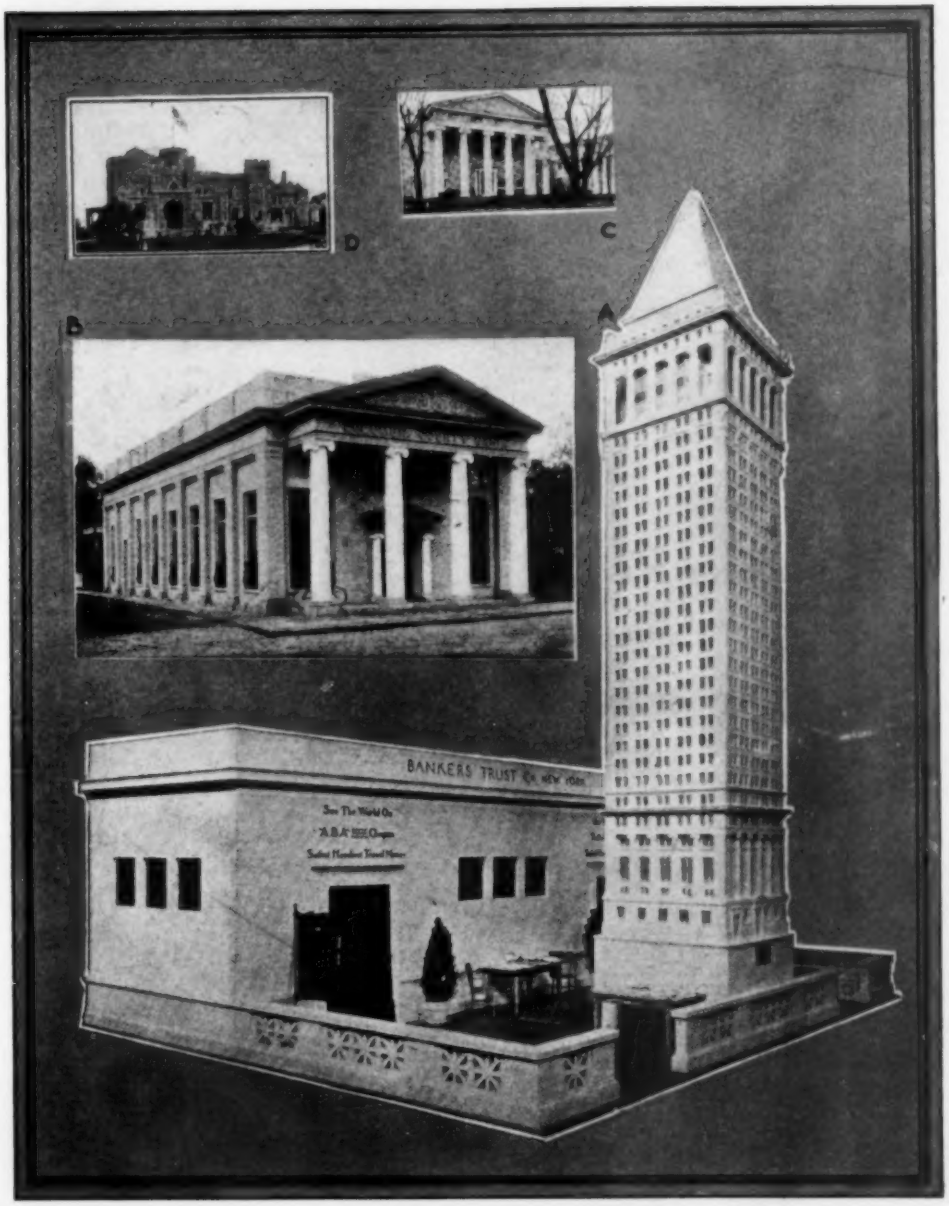


PLATE I. A building must above all adequately serve the purpose for which it is erected; it should also proclaim its office; finally it should satisfy the eye. The best architectures of all times have expressed the ideals of the special nations wherein they existed. We are gradually getting a number of artists who have evolved a characteristic American architecture. Mention has already been made of the beautiful Woolworth Building. The model of the Bankers' Trust Co. Building (A) shows a structure where light and space were here considered the essentials. The nicely proportioned three-part division by means of horizontal bands and accented openings (notice how well the upper and lower portions balance) as well as the pyramidal terminating mass, have removed the building from the commonplace. Contrast this with B and C. The fronts of both are similar, based upon those of Greek temples; yet how different their uses! We are surprised to learn that while C is an institution of learning, B serves as a bank. The former would be more harmonious if the portico were removed. It is too heavy for the rest, and takes away light. D, which one would suppose to be an armory or military school, is a girls' school. Fitness is entirely lacking.

PLATE II. The advertisement, A, is a good illustration of fitness. The type is identified with things relating to churches; the ornament suggests stained-glass design; finally, the motto is a fit one. Some improvement is possible in the general arrangement. The trade-mark shown in L is well-designed, and the type is suitable, since old English was employed at the beginning of printing. Contrast this with S which is the mark of a maker of fashion hats, and displays neither elegance nor thought. The letters fill the space poorly. As a spot the central part in T is far better. There are varying opinions as to whether trade-marks should necessarily be related pictorially or symbolically to the object or the firm it stands for. B, for example, is a pleasing spot; yet nothing about it suggests its relation to a firm that makes boilers. Similarly nothing in the clumsy and restless shape in H indicates that it is for a firm of box-makers. C displays ingenuity. F, I, and N show pictorial fitness. D, G, and R illustrate symbolic ideas. (Can the pupil see these?) In P the lines and dots used in heraldic forms show the four colors used by the printer. The idea in E centers about the name of the firm that makes automobiles. O was the winning design among thousands submitted in a competition for a $500 prize offered by Detroit. The judges said "It is simple, strong, and mechanically perfect; it easily can be woven in textile fabrics; it is so open that it will reproduce perfectly down to a quarter of an inch; its use as a stencil, stamp, or metal die presents no difficulties . . . The design is elastic in that the name of the city can be omitted or widened, or contracted without destroying the composition. The design also is thoroughly American in atmosphere, composition and color scheme." Here is a complete exposition of the law of fitness.

to the article for which the design is made. Beauty here demands fitness. The trade-mark reflects the standard of the business it represents; and yet the Patent Office Gazette shows few good copyright marks. To borrow or modify an old heraldic device, and use the result in connection with a commodity to which it bears no relation, shows a thoughtlessness on the part of men who pride themselves on efficiency.

In advertisements where pictures are shown, there should be some definite relation between these and the subject matter. The art for art's sake argument does not carry much weight in the business world. Nor should the connection be a ludicrous one. A student told of a sausage maker who issued colored lithographs to advertise his business. These depicted a youth carrying several puppies in a basket. We laughed heartily when it was told that a milk dealer distributed calendars on the mount of which were pictures of Niagara Falls.

Color, too, is an important aid in business. One of the finest posters shown last year gave publicity to a brand of coffee. Besides pictorial fitness, it was printed in various values of coffee colors. The labels on the can carried out the same idea. The shrewd advertiser gives his posters warm color in winter and cooler ones in the summer. Tinted stationery like trade-marks has become a distinctive feature with some firms. In window-dressing touches of color mark the coming of certain seasons or holidays.

Considering the quantity of writing in connection with it, the amount of thinking and worry it entails, the time lavished on it, the effect it has on health, the enormous expenditures of money it involves, and the importance attached to it, the question of dress is a vital one; and we may do much to make the *American — dress — for — American — women* movement an accomplishment achieved through proper education.

Here fitness—call it common sense—plays an important rôle. The human body is not a form for displaying heaps of incongruous material upon it. Clothes should be made to express the figure rather than to disguise or caricature it. A person's height, proportions, and face, are the important factors in determining the character of their clothes. A dress which looks well on a professional model having perfect proportions may appear ridiculous on a short figure. Again a dress fits best, when it causes no torture, distorts no bones, injures no organs, and allows freedom of movement. In this connection, some such statement as the following, which appeared in a fashion magazine, might form the beginning of a discussion on the question of comfort: "The high choker will be the rule long before the winter styles are actually launched, and any other type of collar the exception."

Fitness requires that since the face is the finest feature of the body, any hat worn should add attraction to it through appropriate material, form, color and ornament; that imitation flower and fruit gardens, naturalistic birds, baskets, targets, and feather dusters are fit for the human head on burlesque occasions only; that in our zone fur hats (or collars) are inappropriate during summer months; that unless one's forehead denotes low men-

PLATE III. Considering the properties of a veil it is not difficult to decide which of the three shown above is more desirable. In A the center line is troublesome, and gives an unnatural division to the face. In B the design is too aggressive for any features, and is more appropriate as an oil cloth or tile pattern. C speaks for itself, and is always in good taste, the size of mesh depending upon the wearer and conditions of weather. No matter what style may dictate, the hat in J is unfit for the human head, because of its weight and of the too naturalistic mass of gaudy imitation leaves and flowers. The hats in A, B, and C, are more suitable for the head. One questions the desirability of the natural looking grapes in C competing with the flower form on the coat. That the forehead is a poor place for the display of ornament may be seen in G. The jewelled center is too aggressive. The forehead designates the seat of intelligence, and looks best without additions. The band also breaks the pleasing contour of the head. Contrast with E. The experience of centuries has shown that chains of beads or pearls are most attractive when worn about the neck as in F, G, and H. To attach them about the hidden ear as in D detracts from the face. The strong lines at right angles are too much for the delicate features. Touches of a flower or of a hair accessory as in H and F are more appropriate.

PLATE IV. A shows a plain jar transformed into a flower holder by the addition of a raffia casing. It is not elegant, nevertheless pleasing in design, and especially fit in a summer room. The basket in B is encased in crocheting made to imitate raffia work. This, combined with the ornate addition on the handle, makes it an object that has neither beauty nor utility. A waste-basket has obvious uses. C is simple in design and construction. E is more pleasing in line and preferable to C, because it hides the contents from view. One may rightly question the suitability of ornamenting the surface of such an object with monograms. The "boudoir" affair, O, shows decaded taste. It helps to harbor dirt instead of removing it. The silk lining is out of place here, as are the colored ornate additions. The latter bear no relation to the structural lines of the basket and all good ornament is based on construction. One may go to the other extreme in the matter of fitness as is shown in F, representing—a jewel case! Considering the uses and destination of such an object, one expects something handsomer than the crude holder made of straw, pine needles and a pine cone. Such combination somewhat strengthened would do very well as a waste basket.

tality, and ears are ill-shapen, they are not to be entirely hidden by the hair, that veils are worn to protect one against the weather, to hide a grief-stricken, diseased, or deformed face, or to add a touch of charm or mystery to it; that shoes should not strain the muscles or distort the bones; that jewelry is not worn as a display of wealth, but to add a touch of brightness, and as such it should take into consideration the wearer, the dress, and the occasion; that canes and umbrellas are incongruous when the handle is shaped into an animal's head; that colors depend upon seasons, surroundings, sex, and age of the wearer. Each of these statements admits of discussion.

Home furnishing is a universal occupation, and gives ample opportunity for the display of taste. Here, too, our law plays an important rôle. In these days of small-sized rooms, simple types of furniture are essential. Sanitary considerations suggest the banishment of parts that harbor dirt and dust. Sharp projections resulting from deep carving are undesirable. Most so-called novelties and souvenirs become useless as soon as they are acquired. William Morris aptly said: "Nothing is ornamental unless it is really useful." Naturally, this idea does not apply to the useless objects which are cherished through fond association. The mirror that Grandmother used shall still hold its place of honor, though quaint and stained.

In cities where people daily lead busy and nervous lives, a quiet home is the natural demand—bright, cheery,—but quiet. The wall-paper serves as pleasing background for occupants and furnishings. To choose papers with pictorial representations of landscape, fruit, and flowers is generally considered bad taste. The same idea holds true in the case of rugs. Think of sitting in a certain part of a room and seeing a floral bouquet in an inverted position on the floor; or of stepping on a dog's head; or of descending from the top of a mountain to the roof of a house by taking a single step; or of walking on the skin of a glass-eyed lion. Far better for floor covering is an unobtrusive design of abstract or conventionalized motives.

Fire-places appear incongruous in steam-heated apartments, or in other rooms, where they are not built for use. The wall space might be utilized for a piece of furniture. Pictures should be neither offensive nor repulsive in subject. A battle scene is out of place in an ordinary home. So, too, is the apparent representation of a skull and bones which on nearer view turns out to be composed of human figures. The plate has its place, but not on the wall along-side of framed pictures.

As to ornament to be applied to things in the home, Ruskin gives the law of fitness in a sentence: "The true forms of conventional ornament consist in the bestowal of as much beauty to the object as shall be consistent with (1) its material (2) its place (3) and its office." As an illustration of the first division (1) wood and silver might be considered. The former is generally coarse in texture, is inexpensive, has a grain, and therefore requires but little to decorate it. When any carving is applied it is best carried out in the broad treatment of fairly large units. Silver is a more precious material, has a beautiful lustre,

and is compact. Hence it admits of considerable ornament, refined in treatment. In the case of the second division (2) the comments regarding the illustration of waste-baskets will make the point clear. Knobs and handles will illustrate the last part of the quotation (3). These are made to grasp and to hold things. Ornament that interferes with these offices is out of place. Where the handles of a pair of scissors are shaped to represent naturalistic winding leaves and flowers, cutting becomes a difficult thing because of the irregularity of openings. Convenience is interfered with.

It is hardly possible to discuss our law without introducing the question of sham. There is a moral side to our homes and clothes. Every sham violates a truth,—makes a poor attempt (sometimes a successful one) at deception. It undertakes to show false grandeur, to dazzle by glitter. It substitutes cheap imitations for costly articles for the sake of ostentation. The humbler classes are mostly guilty of this offense. The art teacher should be able to point out ideas of truth, propriety, and simplicity. A few examples will suffice:

The application of artificial color to the face is almost always wrong. The practice does not deceive people. The "painter" loses something in the estimation of intelligent persons. Mother Nature exacts her price for the offense because the circulation in the skin of the face becomes poorer with each application. The same kind Mother has provided hair of a color that matches the complexion, and few can improve on that.

The beauty of a flower lies in its fragrance, delicacy of form, color, quality, and texture. The addition of a small flower mass to the hair or to the upper part of the dress enhances the appearance of the wearer; but to take dyes and textiles and make cheap imitations of violets in the guise of a corsage bouquet generally designates a shallowness. Cloth flowers may have their office, but not in the way just mentioned.

Inexpensive jewelry of highly decorative character may be obtained in simple pieces with stone settings; but the person who lacks good taste prefers elaborate imitations with glittering glass diamonds. The rich no sooner adopt some material, some accessory of dress, than these are copied in a poor manner.

The tendency to "show off," to make places appear finer than they are, is responsible for many of these shams. Metal parts, such as cornices and railings are painted in the color of brownstone and then sanded over to complete the deception. Common wooden doors are painted and grained in order that they may appear like the finer wooden surfaces. Iron columns and plaster walls are made to appear like marble, and the result is, of course, a caricature of this material. Wall-papers are designed to resemble tapestry and leather, despite the differences in material. Logs of clay are placed in unused fireplaces.

A word of warning about all the examples referred to in this article. Some articles are beautiful in spite of the utter disregard of fitness, because other laws of design are followed. Only lately I saw a wall-paper with pictures of flowers and birds depicted over the entire surface. Apparently this vio-

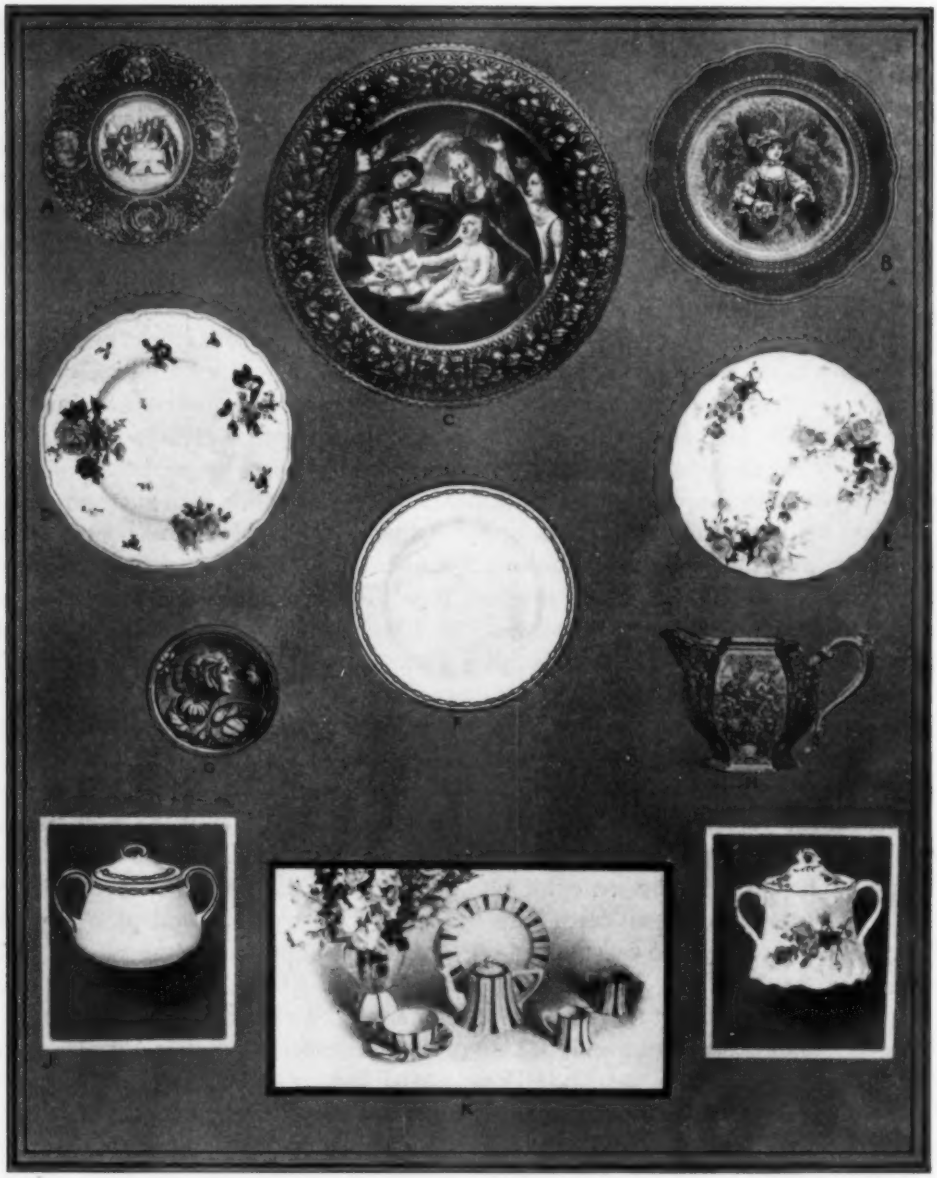


PLATE V. A naturalistic representation of the human figure is better fitted for a wall picture or a book illustration than for a food plate. C is a reproduction of a delicately finished picture, surrounded by an ornate frame. A suggests a similar function; yet it is used as a cake dish. More incongruous is the idea of pouring soup on the picture of a human figure in B, or on the highly colored roses in E. Any border of a continuous conventional ornament would be appropriate as in F and J. For obvious reasons the decoration in G is ill-suited as a card holder. The elaborate vessel, H, is not the best type to serve as a water pitcher although silver has a lovely lustre. Cleaning such a vessel as this one is not easy. The desire to be up-to-date leads to attempts shown in K. Striped goods worn last season have been discarded but the dishes remain. The heavy lines are too coarse for the objects. The bands in F and J are more in harmony with chinaware.

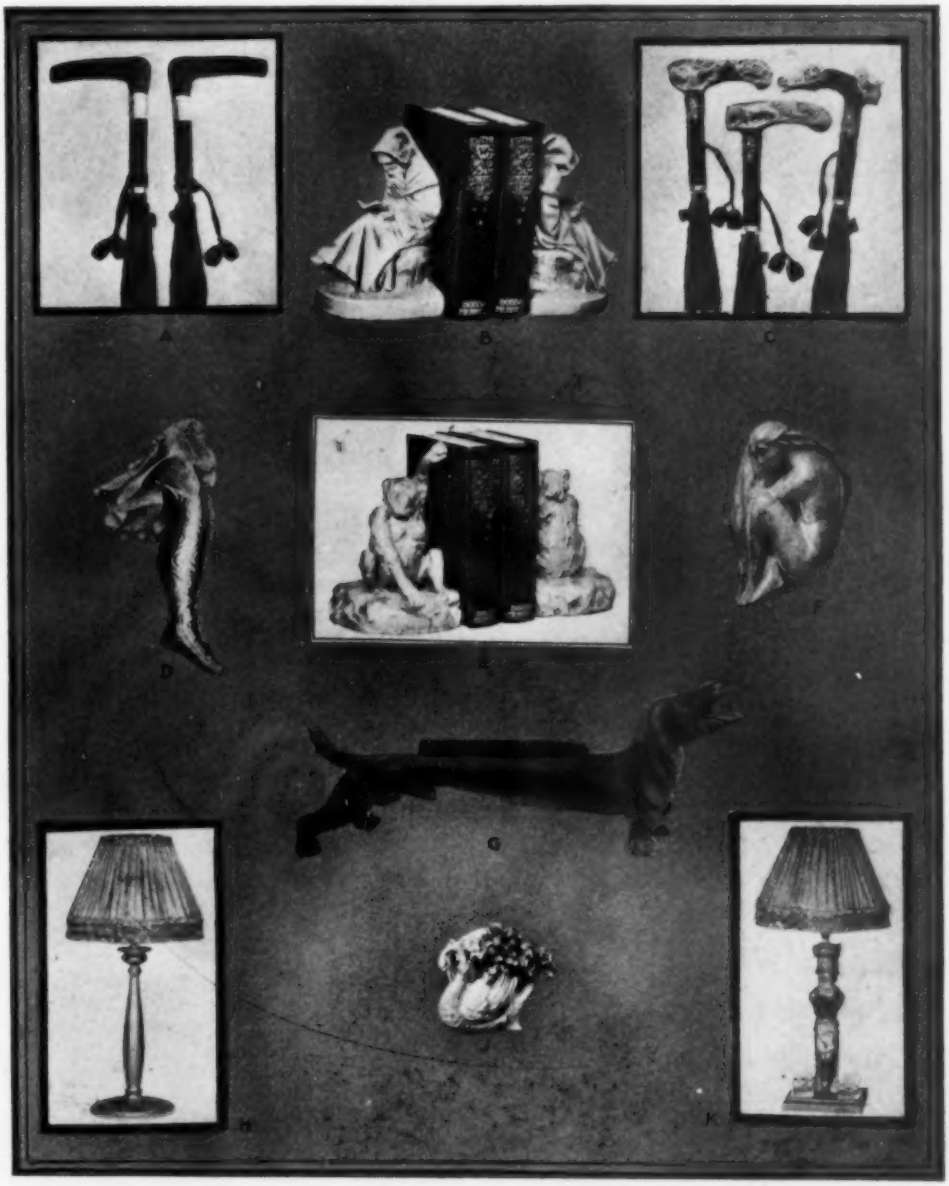


PLATE VI. Every branch of the industrial arts shows a misuse of human and animal forms as ornamental parts. Notice the umbrella handles in C. The "designer" of the last one was not satisfied with a horse's head but added a human head as well. Objections may be made to B because of proportion, but the rocks at least bear some relation to books. This cannot be said of the forms in E. The most convenient form for a pin cushion is certainly not the novelty in D aside from the inconsistency of having a pin stuck into a form that suggests a human limb. The clumsy representation in F is supposed to be used as a paper weight. The thought of scraping one's feet on the back of an elongated creature in G may be whimsical; nevertheless its use here shows bad taste. The crowded flowers in J have no opportunity to display their beauty. Form here crowds out function. A simple low bowl would perform the office better. The rigid representation of a human figure in K has no place in the body of a lamp which is grasped whenever it is moved. H is better.

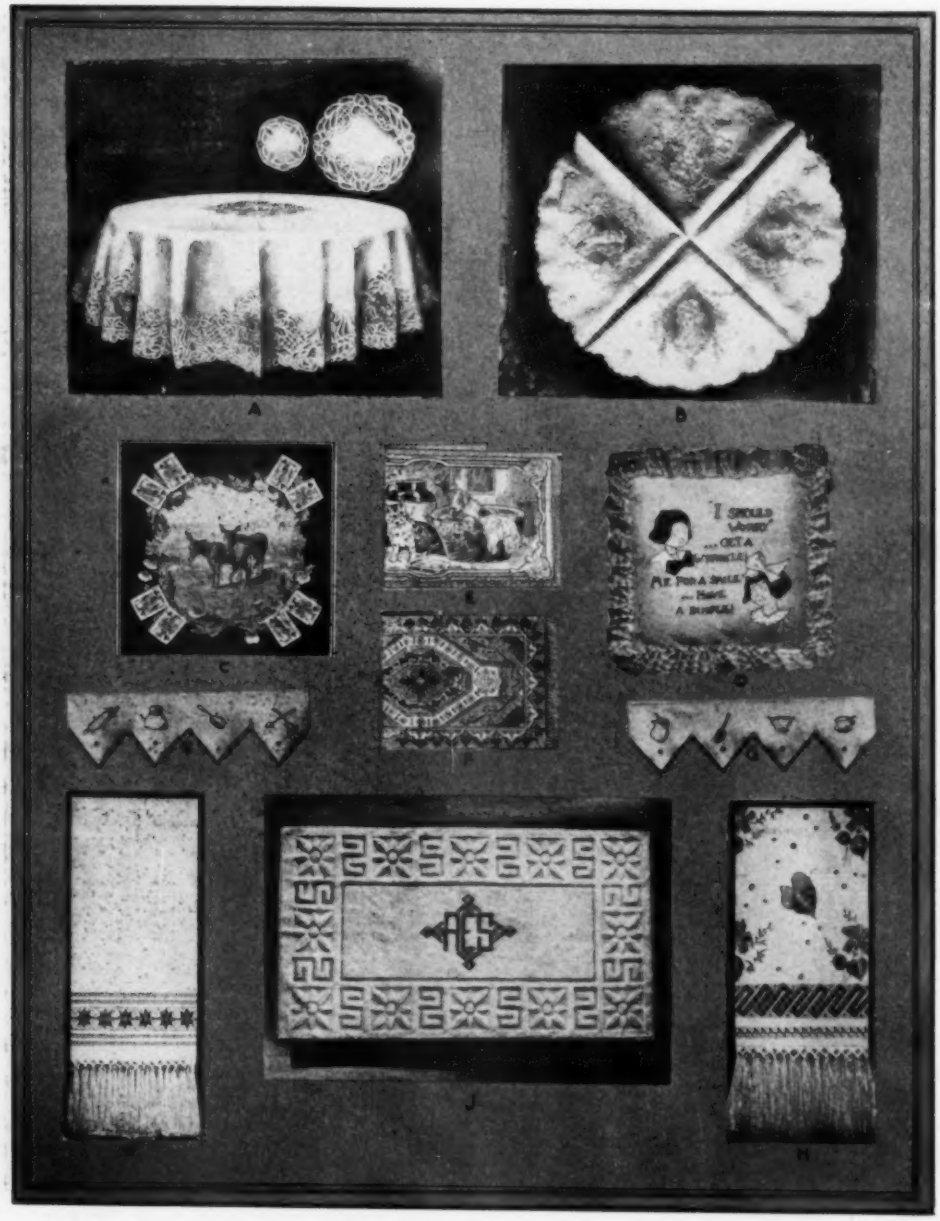


PLATE VII. As design on an object which may be viewed from any direction is best when non-pictorial in character; sitting in front of a table, one would see the four heads in centerpiece B in foreshortened planes, or reversed. The conventional arrangements in A are better. The same idea holds true in the pillows C and D. In the pictorial elements shown, these bespeak the taste of the owner. They are more appropriate for vulgar post cards. The propriety of employing pictures on floor covering of any kind has been discussed in the text. Nothing more need be added in suggesting comparison between E and F as to fitness. There are differences of opinion as to whether the central spot in J is appropriate as a bath-room floor mat. The naturalistic units in H are out of place on a towel. Besides they are not in harmony with the border. O is more pleasing. The stamped units on the shelf oilcloth G are examples of poor application as well as poor drawing. A simple border parallel to the edges would be preferable.

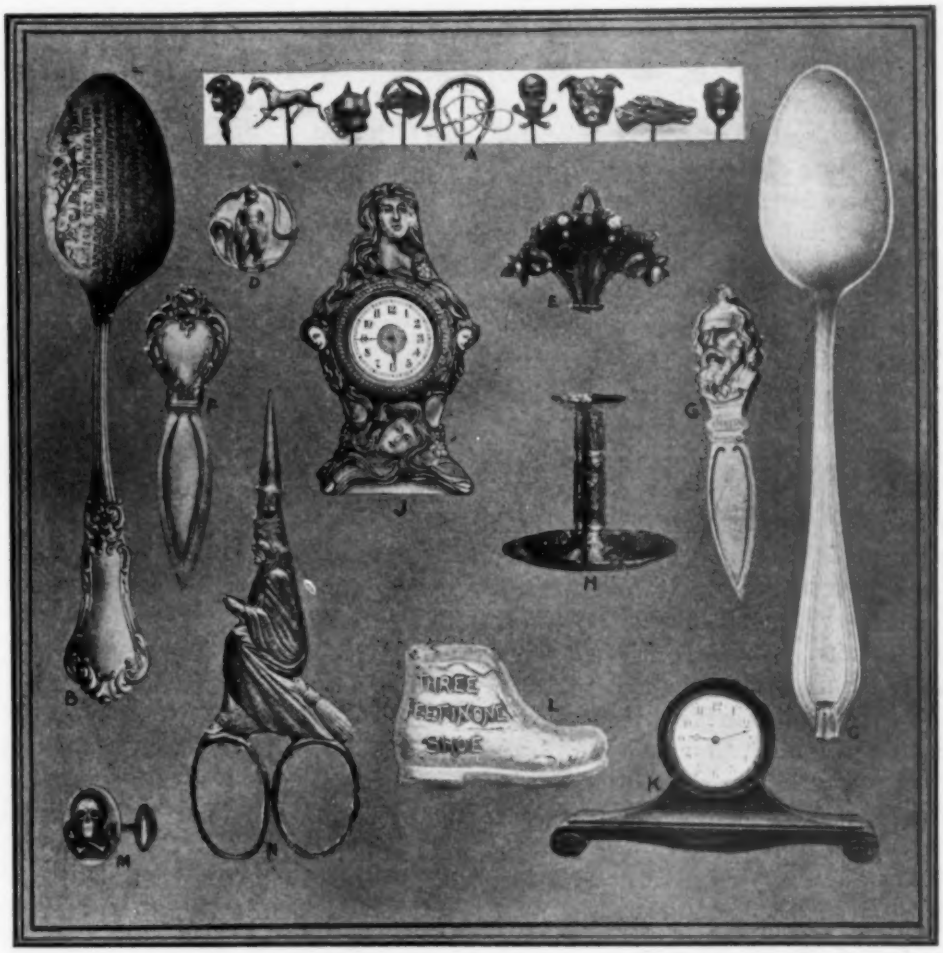


PLATE VIII. If we accept the idea that a spoon is something used to eat with, it will be evident that C combines beauty with utility. It is elegant in line, has the right touch of ornament and readily lends itself to cleaning. B is bad. The excuse that it is a birthday gift, doesn't justify the wrong use of the inscription on it. A birthday card might serve the purpose better. H is too ornate considering its office. Dress and dress accessories tell something about the wearer to one who can but read the story. It is easy enough to perceive something morbid in the mind of a person who would choose a skull and bone design for a cuff link or a scarf pin as in M and A. How about the other in A? The brooch, D, is grotesque in design, fit to be worn on an occasion of this character. In E it is a case of "too much of a good thing," many stones spoiling the brooch. One or two would be sufficient to add the necessary touch of bright color. The book-mark, F, is too ornate but appropriate for a handsome volume only. G is thoughtless. One may be fond of Tennyson without putting the fingers on the poet's head whenever the mark is used. A picture would be a more fit reminder. A play upon words is a poor excuse for putting a tape measure into a clumsy representation of a shoe (L). The wrong use of a figure as in N is discussed under Plate VI. The more the surface of an article is covered with stamped work the more it seems to appeal to some. The conglomeration of badly arranged, ill-shapen heads swimming in a mass of restless lines shown in J still finds a place in many homes. We should show the advantages of something simpler (K) aside from the question of beauty.

lates the canons of good taste. Yet through a knowledge of the laws of color and design, the units were so skilfully interwoven, that the appearance of the surface was most delightful. The spotting of colors helped to bring about this effect. So, too, when a sham is known, and adopted everywhere, it cannot be said to be used to deceive. The veneering of certain pieces of furniture has been accepted by people of discrimination.

Lessons of this nature should admit of free discussion. The process must be one of education, rather than instruction. The by-products, the questions and answers by pupils, are as important as the topic presented by the teacher. All we can do is to point out the extremes of good and bad taste. Between these limits fortunately lies a large variety of possibilities in choice, giving the variety needed in life. By all means let the pupils differ from us if they have reasons for doing so. The teachers will have done their share if they have set loose currents of thought and feeling which will make for greater observation and lead to discrimination. Our mission is to make the pupils see with new eyes.

Nor must the topics end with mere talking. Note taking is recommended. The pupils should follow up the lesson by problems and carefully planned note books. The following are type questions which might be given. The problems should vary according to age, sex, type of school and type of community.

(1) Sketch or describe any object in which ornament has been wrongly applied.

(2) Sketch and describe briefly a building, or part of a building which violates fitness.

(3) What colors are appropriate for use in window dressing in spring? In autumn?

(4) Name four objects to which you would apply no ornament. Why?

(5) If you desired a border to surround an advertisement for jam, what motifs would you employ in the design for this border? Sketch a corner of a suitable border.

(6) What subject matter would you consider in making a trade-mark for a bank?

(7) Look through any magazine and find an advertisement with a picture that illustrates fitness. Why?

(8) From a fashion book obtain a page illustrating several dresses. Which style do you prefer? Why?

(9) Here is a picture catalogue. From it choose four appropriate subjects to be hung in a dining room.

(10) Name dress materials which you consider best for the summer season; for the winter.

IF THE ARTIST AND THE TRADESMAN BOTH WISH TO DO AS WELL AS THEY CAN DO, THEY WILL COME TOGETHER; IF THE ARTIST WISHES ONLY TO BE ARTISTIC AND THE TRADESMAN ONLY TO BE COMMERCIAL, THEY WILL REMAIN APART.

A. Clutton Brock.

The Munsell Color System

IV. IN TECHNICAL EDUCATION

James C. Boudreau[1]

Art Director, Pittsburgh Academy.

James C. Boudreau

DID space permit, it would be my pleasure to tell at length of the many successful and diverse ways in which the fast-becoming-recognized Color Science,—for surely it is taking on the dignity of a science—has been woven into this department. We use it in all the courses: architecture, mechanical drawing, machine design, wood-working, arts and crafts (such as leather and metal work), poster making and sign writing, freehand drawing, water-color, and oil painting.

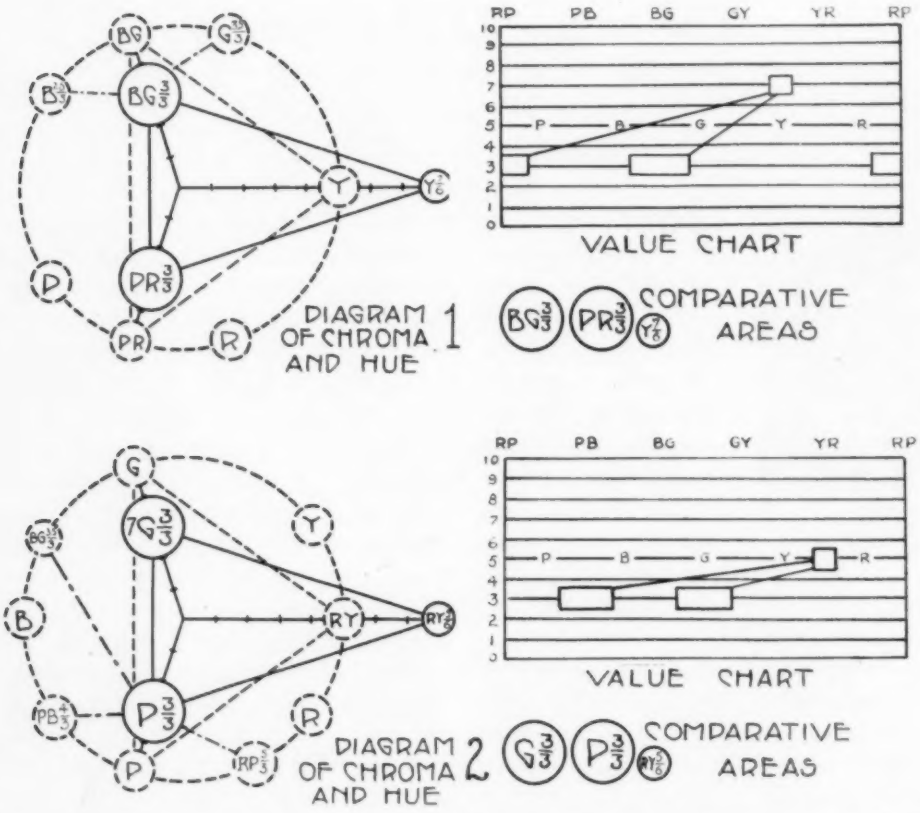
Only as applied to oil painting and the use of related colors are readers of the SCHOOL ARTS MAGAZINE to be told here of the Munsell Color System. The following outline may seem stereotyped in its rigidity, but I would have it clear that the course is flexible and not necessarily followed to the letter.

Students first gain a clear interpretation of the color system in a course of lectures. Charts and diagrams have a permanent place upon the wall, and note books are required with practical exercises in pigment mixture. The charts naturally invite inquiry as to their meaning and use, and are convenient for reference in explaining the problems. After this general introduction the subject is brought into direct relation with the work of each student, its application to arts and crafts problems being radically different from its use in architectural projects. It seems desirable to have a definite procedure first, but then introduce variation and freedom as circumstance may dictate. In oil painting a monochrome made with black and white is employed until students get acquainted with the new medium. Each subject is carefully selected for large simple masses of light and dark; cross lights and confusing shadows are avoided; three or four large brushes are used to advance the study as a whole and emphasis is put upon the true values. Any carelessness in drawing or finicky "thumb-nail" painting is deprecated. This white-black monochrome, even well done, has an unpleasant "coldness," and a "warm" color is next used.

The strangeness of the new medium and lack of confidence in its handling having been overcome, then it is possible to focus the attention on *what* to express, as well as *how* to place it on the canvas.

After this second monochrome, the use of black may be discontinued and work with color begun; the first study

[1]Mr. Boudreau studied directly under the guidance of Mr. Munsell in his studio at the Massachusetts Normal Art School. Intensely interested in the new theory he could but make it one of the leading elements in his instruction in the department of Drawing, Design and Painting at the Pittsburgh Academy.



IN THE PROCESS OF COLOR PRINTING, A SUB-DIVISION OF COLOR HAS BEEN SHOWN BY THE DOTDASH LINES WHICH APPEAR CONNECTING BG $\frac{3}{3}$ WITH G $\frac{2.5}{3}$ AND B $\frac{2.5}{3}$ IN THE DIAGRAM 1 AT THE LEFT. A SIMILAR CHANGE IS SEEN IN DIAGRAM 2 DIRECTLY BELOW THIS.

being in a conventional style with but three steps. The student elects a hue and its two neighbors, or a hue and its split opposite, applying the ideas of color harmony and balance acquired in the lectures, and with these he designs a subject.[2] This fosters invention while interesting discussions arise as to balance of the three qualities of color,—hue, value and chroma. Many find this method so fascinating that they make a series of variants, using the same composition with different color combinations.

The accompanying color Plate shows studies made at this stage of the course, using different *trios of color*. To first thoroughly grasp the relations of a few color elements, carefully discriminated and matched, so as to avoid fatigued and muddled results, is the aim of this exercise. The diagrams accompanying the text illustrate a method by which the student determined very definitely,

[2]The color groups are located on the charts of the *Color Atlas* and their relations visualized by use of the *Color Tree*.

Two Decorative Treatments of a Landscape according to the Munsell System, at the Pittsburg Academy under direction of James C. Boudreau. Reproduced with the co-operation of Wadsworth Howland & Co. The student has chosen as accent, one strong color, as yellow or yellow-red, and balanced it by use of its complement and that "split" so as to form a triad. (1) Y and PB, with BG and RP. (2) YR and B, with G and P.

—*before a paint tube is opened,*—what colors are to be used and their relative value and chroma. The *area* of each color follows a rule that colors outside the sphere (stronger chroma) may be balanced by using larger areas of colors within the sphere (weaker chroma).

At this point in the study, time is given to the analysis of paintings by such colorists as Puvis de Chavannes, Boutet de Monvel, and Maxfield Parrish, reproductions of whose work may be easily obtained. Sketches are made to illustrate the centering of interest by a color accent, the balancing of large areas of quiet color with spots of strong chroma, and the enhancing of a color by its complement. Some of these problems are worked out in colored crayons and others suggested by the written notation which is a distinctive part of this system.

The different aims of advertising and picturesque art are then taken up and illustrated; contrasted and flashy effects being sought in the former although they soon fatigue the eye, while harmony and charm belong to the latter, causing the observer to linger and return.

The clearness of this measured system and its notation can also vitalize the study of Art Appreciation and avoid the catch words which so often prove meaningless in attempts to interpret the masterpieces of color.

After dwelling on decorative studies for a while, the problem of imitative painting is at last taken up. Color groups with a dominant hue are arranged by students with the instructor's assistance, and painted with attention to their "envelope," and when weather permits, excursions are made for the outdoor study of natural effects.

The result of this course in color training is clearly noticeable. Its influence upon students is remarkable, while their broadened conceptions help to clarify all color problems that arise in such everyday matters as dress and home furnishings. Where once nothing but monotonous grays and blacks, or gaudy effects quite as distasteful, dominated their surroundings, now they see beautiful and subtle gradations. Everything takes on a new and added interest because of their ability to perceive the relations of that wonderful enhancing quality—COLOR.

We hear the realists (those sentimental fellows) talking about the grey streets and the grey lives of the poor. But whatever the poor streets are they are not grey; but motley, striped, spotted, piebald, and patched like a quilt. A London gutter-boy walks unscathed among furnaces of color. Watch him walk along a line of billboards and you will see him now against glowing green, like a traveler in a tropic forest; now black, like a bird against the burning blue of the Midi; now passant across a field gules, like the golden leopards of England. If despite this chaos of colour, like a shattered rainbow, the spirit of the small boy is not exactly intoxicated with art and culture, the cause certainly does not lie in universal greyness or the mere starving of his senses. It lies in the fact that the colours are presented in the wrong connection, on the wrong scale, and, above all, from the wrong motive. It is not colours he lacks, but a philosophy of colours.

G. K. CHESTERTON.

Simple Basketry Lessons

BASKETS MADE OF MATTING

Mrs. Paul T. Fitch

Tacoma, Washington.

DID you ever suspect that you could make attractive useful objects from plain ordinary Japanese floor matting?

The illustrations on the following pages, representing the results of a few hours at construction work, show useful gifts for mother, father, sister and brother, all easily made by primary grade children.

The materials necessary for making these various gifts are—some Japanese floor matting which may be purchased at most furniture stores, some natural and colored raffia and a darning needle. The matting which is inexpensive, a yard costing about twenty-five cents, will make the body work for eight or ten medium sized baskets.

Before beginning the actual making of these baskets, it will be well to have all the material placed conveniently at hand and ready for use. The edges of the matting should be cut as shown in Plate II and then unravelled. Separate the natural-colored reeds from the colored reeds by placing them in piles. Where there are backward children in a class, this occupation proves a very helpful means of keeping them busy as the sewing of the baskets is often too difficult. This work of sorting the various colors, counting the reeds, and laying the pieces of equal lengths in their proper places, offers an opportunity for a correlation with number work and color study, and for developing within the child a sense of appreciation for orderly arrangement. After the reeds have been sorted according to colors and lengths they should be dampened. Natural and colored raffia which is used mostly for trimming and sewing the reeds together should also be dampened.

Plate I shows the first steps in making the little basket which appears in Plate III. It was made by an eight-year-old boy. First, thread a long slender darning needle with raffia of the desired color. Select four reeds from one of the piles and wrap the end of the raffia strand around the ends, sticking the needle through at the end to hold it securely. Fig. I. Now draw the wrapped ends into a little round wheel and sew them in place, Fig. 2, forming the center of the bottom of the basket. Hold this small wheel with the thumb and first finger of the left hand and the three reeds with the right hand. Coil the reed tightly around this little wheel and sew with the over and over stitch. This makes the second row as seen in Fig. 3. In making the third row, place your needle through the raffia which is wound on the second row like Fig. 4. Keep on coiling the reeds and sewing each time by bringing the needle through the stitch in the previous row. Gradually add reeds until you are working with six. Be sure to keep the ends of the reeds hidden when splicing them together. When the bottom of the

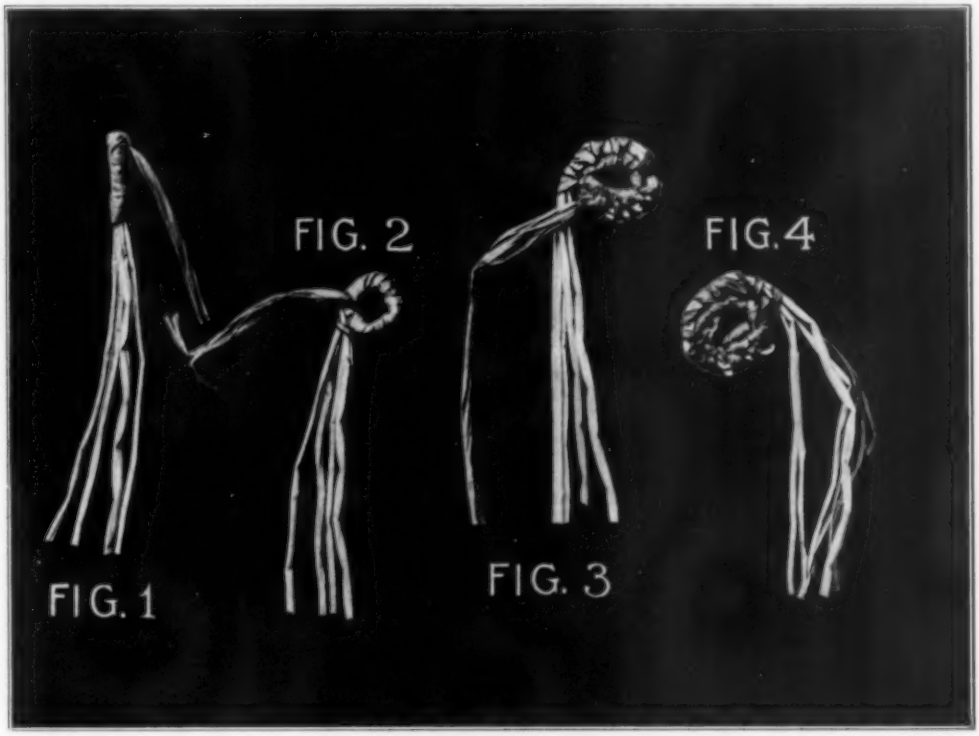


PLATE I. SHOWS FOUR OPERATIONS NECESSARY IN STARTING THE WEAVING OF BASKETS FROM JAPANESE MATTING.

basket measures four or five inches in diameter start to build up the sides. To make the first row for the sides the coil of reeds should be placed directly on top of the last row of the bottom reeds. Any desired shape may be formed by keeping the fingers in the inside of the basket when winding so that the side may be pressed into shape. Make the sides about two or two and one-half inches high and curve the top edge slightly by pulling the last two coils a little tighter. When the last coil is placed, cut the reeds and bind the ends underneath with raffia.

All the baskets shown in these illustrations are made by the same method with the exception of Mother's lavender basket, Plate IV, Fig. 1. In this the stitch is different from the others. Instead of carrying the needle through the raffia of the previous stitch you run the needle between the two stitches. The cover of the lavender basket is made the same as the bottom only it is pushed out with the fingers to form a dome-shape or cap. Natural color reeds with lavender raffia for the trimming make a very pleasing combination. Fig. 4 in Plate IV shows a nut basket made from natural-color reeds and dark brown raffia. Some orange raffia was used for the trimmings and the handles are metal rings covered by means of

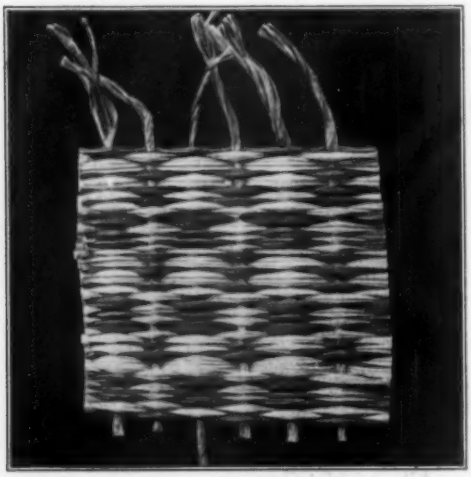


PLATE II. A SAMPLE OF JAPANESE MATTING.

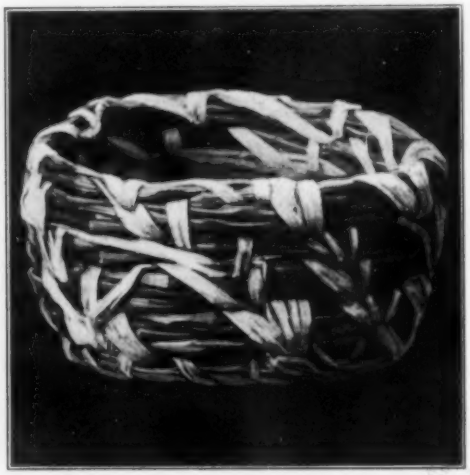


PLATE III. A SAMPLE BASKET. FIRST ATTEMPT.

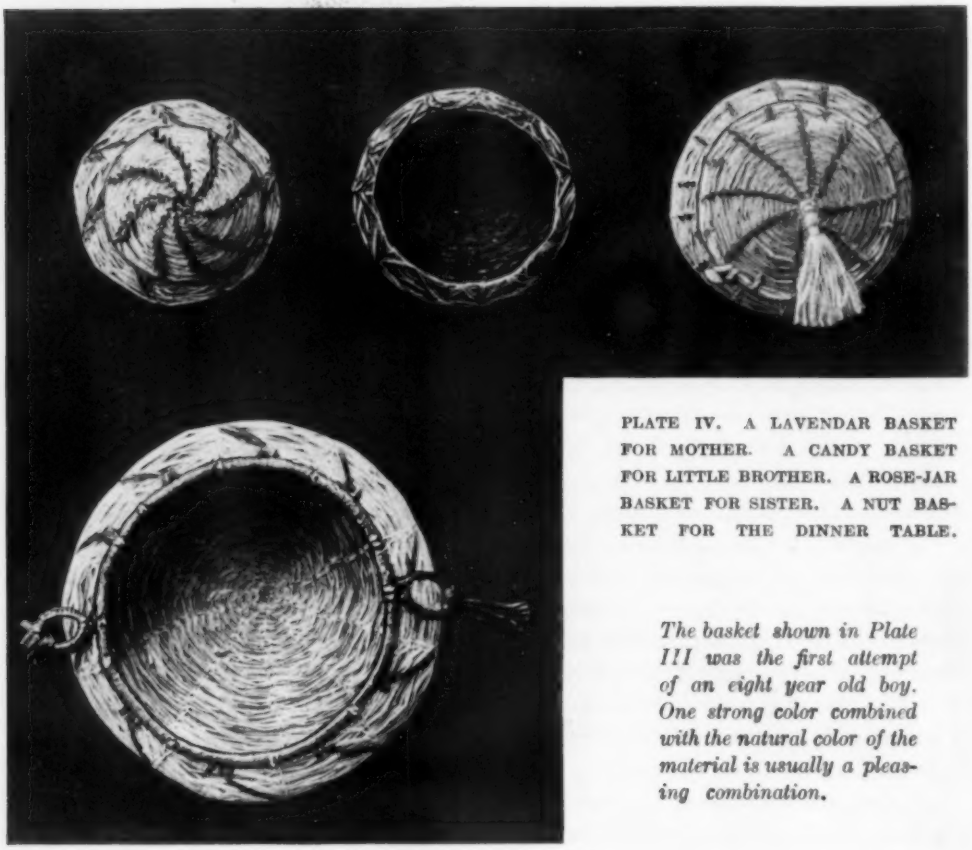


PLATE IV. A LAVENDAR BASKET FOR MOTHER. A CANDY BASKET FOR LITTLE BROTHER. A ROSE-JAR BASKET FOR SISTER. A NUT BASKET FOR THE DINNER TABLE.

The basket shown in Plate III was the first attempt of an eight year old boy. One strong color combined with the natural color of the material is usually a pleasing combination.

buttonhole stitches. A slip-knot, orange raffia, over this ring forms the tassel.

The other two baskets shown in Plate IV were begun in a similar manner. The uncovered one is a candy basket. The covered one is a rose-jar basket, with a tassel made as already described, but with more material.

The last illustration, Plate V, represents a square candy basket with a flat cover. With handle and ring for fastening. A pin of reed or wood, attached to the side of the basket by means of a raffia string to prevent loss, appears in the illustration, thrust through the reed staple or loop of raffia to which the cover ring may be locked with the pin. In making this the first three steps are exactly like those of the circular baskets. After coiling the reeds four or five times, begin to bend them at four corners. The handle is made from a wire hair pin covered with raffia. A ring is used for a fastener and is covered with raffia, buttonholed tightly.

The one great advantage in using these materials in the early stages of primary construction work lies in the fact that the matting reed is so much more pliable than ordinary reed or rattan that the tiniest fingers can work with ease.

While objects made from Jabanese matting are not as durable as those constructed with stronger materials the different exercises involved should be very helpful to the teachers who have a limited equipment.

PLATE V. A SQUARE CANDY BASKET MADE IN TWO TONES OF BROWN.

Industrial Arts and Ceramics

By Leon Loyal Winslow

State Normal College, Bowling Green, Ohio.

Leon Loyal Winslow

THE value to be derived from work in clay and other earth materials has been recognized by educators for many years; today we find it being carried on in some form or other in most school systems. If the work were properly administered in all of these school systems we might expect great advancement and new vitality in this field of education. But advancement along this line has been slow. We teachers have most of us been either teachers of manual training, teachers of art, or teachers of subject; as a class we have not been what we should have been, teachers of children.

Appreciative insight into industrial activities and not the acquisition of skill should be the goal toward which all elementary industrial arts and all secondary education which is not specialized should strive. Any general industrial work advocated for our common schools which will not identify itself with this aim is unworthy a place in the curriculum.

With this thought in mind we will turn our attention to the subject of clay working. The fashioning of earth materials into utensils is today a great industry employing thousands of men. There was a time when each individual engaged in it was his own miner of clays, his own color manufacturer, his own potter and even the merchant of his own wares. But today the pottery industry like all others has been capitalized and the activities of labor have been so subdivided and divided again that an individual may now perform but a hundredth part of the operations necessary to the marketing of finished ware. Yet the craftsman potter is still with us no less than in the forgotten centuries of old Egypt and Greece and he is most successful who can best manipulate all raw materials in such a way as to transform them by his own hands aided by a few simple tools into forms whose utility is determined not only by actual service rendered but by beauty of line, form, and color.

The purpose of this article is not so much to discuss in detail the mechanical and manipulative phases of pottery manufacture as to give only as much space to these details as is deemed essential to an understanding of the problem of handling the subject of ceramics in public education in such a way as to give a maximum of appreciation and a minimum of technique, in that it has in the past been a common error to devote too much attention to the skill aspect at the expense of the content side.

In the lower grades of the elementary school, modeling in clay serves as a means of clarifying ideas of form. The

subject for a modeling lesson should be chosen carefully that the content as well as the manipulation may receive proper attention. The little child who undertakes to make from clay a primitive hut puts into the work his own conception. It may not be a correct conception which inspires his acts, yet the product is his own, his acts have been entirely those of self expression while a certain amount of motor activity has incidentally been brought into play. The teacher who lets the work stop at this point is, according to Dewey, merely indulging the child's instincts. His instincts must be so directed that work may be made truly educational. This may be accomplished by skilful questions and by suggestive criticism. The work above referred to, *i. e.*, the modeling of a primitive hut, has to the child a double significance; he not only makes something which functions in his own experience but at the same time he learns about how men lived in the earliest days and under primitive conditions. Someone may ask whether the child knows anything about such conditions. If we should ask a little child to imagine himself in the forest and without any home we might be surprised at his ideas regarding home building.

PLATE I. A GROUP OF VASES MADE BY A NORMAL CLASS IN INDUSTRIAL ARTS AT THE UNIVERSITY OF PITTSBURGH.

In the higher grades the industrial significance of earth materials may be taken up and considered in its relation to industrial life. The work should continually involve associations with history, literature, and art, the idea being that of research along with construction, the manipulation of materials serving continually to foster the formation of clearer ideas regarding the processes of industry and of the social relationships resulting thereby.

Specialized training in any one process should not be attempted for the reason that it would be attained at the expense of the individual. Industrial arts must supply in the industrial worker the very elements which the conditions of specialized industry withhold; we may call this the culture element if we like, what we call it matters little. "It is not his work in itself that is so destructive to the spiritual life of the industrial worker," says Frederick G. Bonser, "it is rather that he has so little else in his life."

The subject matter then in a course in ceramics would include a study of the way in which the race has exploited earth materials in the making of useful articles, in the manufacture of tiles, the preparation of glazes, etc. The subject of clays would be investigated, their

occurrence, mining and preparation. Many interesting facts would be learned regarding the significance of clay products in the United States. The various methods of manipulating clay would be studied and worked out by each member of the class, *i. e.*, coil building by hand, wheel throwing, and slip pouring. Thus the history or evolution of pottery building would be lived over or experienced by each member of the class.

Each school system should make it possible to preserve the pupils' work by providing a means for firing it. The simplest and most primitive forms can be made, by the lower grades, of a clay which fires at a low temperature. Red clay for this purpose may be secured from the Old Elms Pottery, New Haven, Conn. A hot fire of wood built in the

PLATE II. A SIMPLE AND INEXPENSIVE CUPBOARD FOR KEEPING CLAY MOIST.

school yard may be used for illustrative purposes for the firing of these. Care must be taken that the embers are banked about the ware and that the

PLATE III. A KILN HOUSE BUILT TO MEET INSURANCE REQUIREMENTS.

pieces are kept at a red heat for a considerable length of time.

A study of the wares of the American Indians could well serve as an early point of departure, illustrating as it does the primitive method of hand building by the coil. The Indians made their pottery by placing successive coil upon coil until a height was reached at which it was deemed advisable to discontinue working because of the weight of the clay upon the form which was then put away to become leather hard. Later the building process was resumed, the first new coil being cemented to the growing form with a mixture of clay and water about the consistency of cream, called slip. The Indians often decorated their pottery forms with symbolic paintings, the colors used being earth materials found in their natural state. The colors were put on while the ware was still moist. A thin slip mixture brushed over the vase before decorating will improve the bonding quality of the color. The following colors may be produced in the schoolroom for Indian decorations of pottery forms; black, 1 part black oxide copper to 2 parts red oxide iron; red, yellow ochre; brown, burnt umber. The colors are mixed with glue (about two tablespoonfuls to a half cup of the coloring matter). Enough water is added to make the mixture about as thick as a thin paste. It is applied with a camel's hair brush.

Later the wheel method of building is taken up, illustrating as it does the method employed in Egypt and Greece. The illustration, Plate I, shows a group of vases made by a normal class in industrial arts at the School of Education of the University of Pittsburgh. The first four pieces illustrate vases designed and built by hand after the Indian method; the four at the right, those built after the Greek method of wheel throwing. Although these vases are quite typical of Indian and of Greek ware yet in their application each is an original design. The students' designs for their work are shown in Plate IV. These were worked out after a trip to the Museum of Art. The Indian pieces were constructed from white stone-ware clay, the Greek pieces, from red clay.

Modern pottery is taken up in the same way as is the ancient ware, for the sake of appreciation rather than for the acquisition of skill. Plate V shows

some of the work done in this field, by the normal class already referred to.[1]

The equipment of a shop for this work is a great asset to an elementary school and it is advocated most strongly for all general secondary schools. The equipment need not be expensive. The one shown in Plate IV, including kiln and kiln house did not exceed $450.

PLATE IV. COMMON TOOLS NECESSARY IN A POTTERY SHOP.

One of the first things to consider is the care of the clay. It must be kept moist for working at all times and the unfinished work must be kept moist while the pieces are in process of construction. The two cans shown in Plate IV are for keeping the clay moist. One is for red clay, the other for stoneware clay. A simple and inexpensive cupboard may be constructed of similar cans set into a supporting frame, Plate II. These are simply garbage cans.

The kiln may be placed outside in a little house built especially for the purpose if desired. In the case illustrated in Plate III this was advisable because of insurance requirements. In this case a 25-foot stack of galvanized sheet iron was placed over the flue to provide a better draught.

The tools used by the students are shown in Plate IV. The wheel and tables as well as the cupboard referred to were built by the instructor. The iron work required in the construction of the potter's wheel was made at a local foundry. The cost of two or three of these wheels complete including the making of patterns and castings was $70. The wedging table shown between

[1]For details relative to processes see Pottery Craft in School, C. L. Boone, School Arts Magazine, 1911.

the two cans is equipped with a plaster top which was made by pouring a mixture of 1½ quarts of warm water and six whirlers were secured from the Patterson Foundry and Machine Co. of New York City at a cost of $23. The

PLATE V. EXAMPLES OF MODERN POTTERY MADE BY A NORMAL CLASS IN INDUSTRIAL ARTS AT THE UNIVERSITY OF PITTSBURGH.

3½ lbs. of the plaster of Paris into the box which forms its top. The small bench whirlers in the table at the left are for individual hand building. These plaster tops for these whirlers were made by pouring a mixture of plaster of Paris into a paper belt which was wrapped around the top of the iron disc.

SOMETHING TO REPEAT TO ONE'S SELF WHILE MAKING POTTERY

Turn, turn, my wheel! Turn round and round
Without a pause, without a sound:
So spins the flying world away!
This clay well mixed with marl and sand,
Follows the motion of my hand;
For some must follow, and some command,
Though all are made of clay.

* * * *

Turn, turn, my wheel! This earthen jar
A touch can make, a touch can mar.

* * * *

Turn, turn my wheel! What is begun
At daybreak must at dark be done;
Tomorrow will be another day:
Tomorrow the hot furnace flame
Will search the heart and try the frame,
And stamp with honor or with shame
These vessels made of clay.

LONGFELLOW.

Jottings from a Notebook

Paul Eugene Beck

State Supervisor of Drawing, Harrisburg, Pa.

ON THE USE OF THE ERASER

PERHAPS the most common enemy to good schoolroom drawing is the eraser. Exerting as it does a hampering and belittling influence upon the work, drawing masters have come to tolerate it only as a necessary evil. It is responsible for more over-glutting of the long-suffering waste-basket than any other single agency in school art. If the drawing in hand is ultimately to be tinted, the maladroit use of the eraser precludes all possibility of a smoothly-flowed wash.

Knowing but too well how soon the fine erasers supplied with the art material are mislaid and disappear, I have sometimes, through curiosity, flagged a busily engaged class with the order, "Hold up your erasers." And, like Falstaff's army, up they come. A sorry lot; from the wretched little gritty pencil-tip to the great pudgy affair which shows signs of having been chewed.

After a long uphill fight for the correct use of the eraser, I have come to view it is as an unnecessary evil and have done away with it altogether! I call upon all brave spirits to follow me in taking a voluntary vow to touch no eraser while drawing. Almost without exception the pupils do so. They now employ light "cobweb" lines—correcting and redrawing as often as they choose in nearly invisible strokes and with great rapidity—never erasing but working in the full assurance that they are welcome to a new sheet of paper any time they want it. The vague and nebulous form thus produced is then gone over with one clean, clear carefully-managed outline. Then, at the last, a very little cleaning up of the cobweb lines is permitted. This splendidly direct method of drawing has produced some surprising results. Pupils grow sure-sighted, firm-handed and quite frequently, when the final moment is reached, the eraser is not needed!

ON CLEANSING THE BRUSH

Proper brush cleaning has ever been a problem. Drawing the wet brush through a piece of soft cloth is fairly sure, but risky; for the slightest gripping means an injured brush. Here is a good method: After agitating the soiled brush in clear water, take it by the handle-tip and allow the brush to rest for a moment upon its side on a clean blotter.

ON MAKING A START

A common sight in a busily employed class is the forlorn pupil who sits poising a perplexed pencil over an untouched sheet long after the others are well under way.

His plaintive reply to your sympathetic question always is: "Don't know where to begin."

My answer to these groping souls, is "Proceed exactly as if you were *making* the article instead of drawing it." Thus, supposing the object to be an earthen teapot, draw the nearly spherical body first—no difficult matter—and add spout, handle and lid in turn just as the artisan did who manufactured it. This invariably tides them over the bar.

Beautiful Pictures to Enjoy

Mrs. Estelle M. Hurll

Note: The aim of this department is to promote the appreciation of art by practical helps in the study of pictures. Readers are cordially invited to co-operate in the work by making suggestions, asking questions and sending in answers to the Questions for Discussion. Address all correspondence to Picture Department, School Arts Magazine, 120 Boylston St., Boston.

PICTURES FOR THE VERY YOUNGEST: FOUR CHILD HEADS

FOR our first study in pictures let us begin at the beginning. We will start at the bottom of the scale with some subjects suitable for the very youngest minds. Anyone who has tried to show pictures to a little child is not long in discovering that he cannot grasp any intricate composition. The image must be a perfectly obvious representation of some familiar object—what educators call a unit. It should be pretty sharply defined and should pretty well fill the picture space. Any elaboration of the background is confusing and overmuch detail is to be avoided. The simplest possible treatment is the most effective if we would have the child instantly recognize the object represented. For it is an important part of the child's pleasure to identify the image with something he has known. If it also happens to be something he likes, his happiness is complete.

Now we know that all children like to meet other children. In a world so largely made up of giants what a joy to find some of one's kind! And are not pictured children like so many new child friends? Whatever our doubts and perplexities when selecting pictures for nursery or school room we feel on sure ground when we have subjects from child life. And among all sorts of pictures of child life the simplest are of course the child heads, child busts or half lengths. I have selected four such subjects as the A, B, C, so to speak, of an art course. They make the least possible demand upon the mentality. At the same time they are all genuine masterpieces, painted with the skill of great artists. They belong to that unique class of works which appeal almost equally (though for different reasons) to the ignoramus and the critic, to the child and the adult, to all sorts and conditions of people.

The immediate object is to have our own children get acquainted with the picture children and come to love them. So we learn first to call each portrait by name, Prince James (or Baby Stuart if you prefer), Don Garcia, the little Dutch Boy and the little French Boy. As Prince James is English and Don Garcia a Spanish-Italian, we have four little foreigners in our midst, but the queer part of it is that if we were not told this we should think they were all American children like ourselves. Certainly they look about like the boys we know and they call forth a spontaneous response. A child unconsciously grins at his first glance at the fat and jolly Don Garcia. The little French child is rather wistful and we get pretty sober when we look at him. The little Dutch boy is somewhat bashful, but

very sweet, and Prince James is a darling.

Each child's disposition, or temperament, is quite apparent. To obtain opinions from our pupils on this subject we have to "fish" for answers somewhat after this fashion: Does Don Garcia look like a boy who cries much? Who has a bad temper? Who is sickly? Who doesn't eat much? Can you imagine him getting into mischief? Does Prince James look like a naughty or a good baby? Is his little figure strong and his back straight? Does he look as if he could walk steadily? Does the little Dutch boy look easy to get acquainted with? Good-natured or cross? Do you think he cares anything about his fine clothes? Does the little French boy seem happy or sad? Would he like rough play or be rather gentle? Is he a manly little fellow or rather timid?

Such questions do not constitute "art study" by any means, but they keep the pupil looking steadily at the print till he gets thoroughly familiar with the face of his picture playmate.

It may be a good idea to experiment in changing the arrangement of the pictures from time to time to stimulate fresh interest in them. As we sometimes mechanically recite a familiar poem or prayer without attaching any meaning to the words, so we may come to look at a picture as at a blank wall if the mind is allowed to lapse into indifference. Remove a picture (or cover it if you prefer) and the children will at once miss it. Then find out what they remember about it. Is the little boy bareheaded, or does he wear some sort of headgear, a hat or a cap? In what direction is he looking? How is he dressed? Does the picture show his hands, and if so what position are they in? (Let the children try to imitate them.) What is the shape of his face, round or long? How is his hair arranged? What is his expression? The mouth opened or closed? Eyes looking up or down? After these inquiries the picture itself will be hailed with delight and carefully scrutinized to verify the several statements. This is fine training for power of visual memory.

While most of us would agree that at the outset one picture at a time is enough for a child to consider, it is interesting after a while, to compare various pictures. Having these four before us we notice that two faces are in full front view and two are turned aside—and we see that the former style gives a much greater sense of intimacy to the expression than an averted glance. We read character better when we can look a person (child or adult) right in the eye. Then we have rather an odd variety in the hair—the cap-covered poll of the English baby, the thin wisps of the Medici prince, the soft bang of the Dutch boy and the picturesque curls of the French child. The cap, by the way, is precisely the right thing to accentuate the charming babyishness of the little prince, while the broad-brimmed Cavalier's hat of the Dutch child is what is needed in the composition of lines to balance the big collar. Such points as these, however, are to be reserved for pupils of the higher grades.

In each picture there is a single accessory of interest. The English prince and the French boy hold the baby's everlasting favorite among toys

1. PRINCE JAMES. BY VAN DYCK.
2. DON GARCIA. BY BRONZINO.
3. BOY'S HEAD. BY GREUZE.
4. LITTLE DUTCH BOY. BY CUYP.

—the ball. As we become wiser in artist's secrets we understand why Van Dyck and Greuze used this spherical object to duplicate cleverly the round contours of their plump little sitters—but children are interested only in the fact that their picture mates are as fond of playing ball as they are. The little Dutch boy, whose portrait is only a bust, carries his plaything, if we may so call it, on a neck chain. It is a unique and beautiful jewel of exquisite design. Artistically it accomplishes the same purpose in the picture that the balls do in the other pictures. And for the children looking at the picture it makes an instant appeal. What child does not love to finger his mother's pendant or his father's watch charm? Don Garcia has what seems to us the strangest of all playthings—a live bird, and as the captive creature does not appear to be struggling for his freedom we must conclude that it is quite tame and accustomed to be handled. The little Italian lived in a time when very few amusements were provided for children. Mechanical toys had not been invented, and for lively little boys animal pets were a great boon. It was a common custom to have tame birds for children's playmates. This little fellow has also some trinkets dangling from his neckchains in the fashion of the period.

A sensible rule of picture study is to get all we can out of a subject for internal evidence before seeking any outside information. In course of time it is pleasant to enrich our study from other sources. The period and nationality often gives us a clue we may follow up with delightful results. Though we do not know the name of Cuyp's little Dutch boy, we can learn plenty of interesting things about Holland in the 17th century which make a sort of background for the quaint little fellow. The French child seems more like a "fancy" or ideal head of the type which Greuze made so popular. The title of "The Dauphin" has sometimes been attached to it, but I have not been able to verify this attribution in the Catalogue Raisonné of Greuze's works. However, we may take the French Revolution as the probable setting of this appealing child.

With historical children like Prince James and Don Garcia there is plenty of material for stories. We may tell the children that Prince James (Stuart) was the son of the English King Charles I and Queen Henrietta, and if we have access to good picture collections we may show Van Dyck's portrait of the father, the mother and the various brothers and sisters and their dogs, either separately or in the family group of the Boston Art Museum.

They lived in the great Whitehall Palace in London, with fine gardens, and used to sail in a beautiful royal barge along the Thames river. We may explain how the King displeased the people by his arbitrary government, so that a war broke out and the Queen fled to her native France with her children, and it was many years before they were allowed to return. Don Garcia (de 'Medici) was a younger son in the large family of children born to Cosimo I, the first Grand Duke of Tuscany, and his wife Eleanor, who was a Spanish princess. Bronzino painted portraits of all the family, and if one is fortunate

enough to obtain these (foreign photos from Florence) they make an interesting company. James and Garcia, it seems, each had a sister Mary. The Medici palace in Florence was a great gray stone building with long rooms hung with tapestries and many beautiful paintings. The royal family here, as in England, wore rich satin and brocade garments trimmed with delicate laces, and long gold chains were the fashion for men as well as women. Even the youngest, like James and Garcia, had stiff court dresses made like those of the grownups. A quantity of such details may be culled from English and Florentine history if desired. Material of this sort may be used for compositions where the teacher wishes to connect the Picture Work with Language Lessons. It is a pity, I think, to cloud the enjoyment of these delightful child portraits by describing the later life of the originals. That James had an inglorious reign and was forced to abandon his kingdom has nothing to do with his baby picture. And of what avail is it to repeat the rumor—probably quite unfounded—that Garcia was suspected of fratricide and met a violent death? It is best to get our story—if we must have one—out of the environment surrounding the child when the picture was made.

A final word of warning applies to all picture study and is particularly appropriate at the outset; and this is to take heed to our adjectives! Let us help the children to find the best words to fit their impressions, and as they are naturally imitative, it is safer to be rather sparing with superlatives.

REFERENCE BOOKS

For information about Van Dyck (Flemish, 1599-1641), Volume on Van Dyck in the Riverside Art Series by Estelle M. Hurll.

For information about Greuze (French, 1726-1805), Mrs. Stranahan's History of French Painting.

For information about Cuyp (Dutch, 1620-1691), Caffin's Story of Dutch Painting.

For information about Bronzino (Italian, 1502-1572), Estelle M. Hurll's Portraits and Portrait Painting.

Books on Pictures of Children:

Estelle M. Hurll, How to Show Pictures to Children.

Lorinda Munson Bryant, Famous Pictures of Real Boys and Girls.

Julia Augusta Schwartz, Famous Pictures of Children.

Gustave Kobbe, Beautiful Children in Art, in the Mentor series (Associated Newspaper School, New York,) Feb. 17, 1915.

OUR PICTURE STUDY CONFERENCE

To prepare the way for our spring picture study I suggest the following questions on Landscape Art. It will help very much if you can give illustrative incidents to support your opinions.

1. Outside the school room is the average child under 14 years of age interested in landscape art?

2. What features of landscape can be emphasized in the primary grades to make the picture attractive?

3. What in the later grades?

4. At what season of the year does landscape art make its strongest appeal?

5. Into what classes can landscape pictures be grouped according to their difficulty?

A NEW BOOK ON PICTURE STUDY is Masterpieces in Art by William C. Casey, who has made some thirty selections from pictures widely used in public schools, giving the results of his own experience in presenting these to his pupils. He carries out a certain outline of topics for each example, and proposes a set of questions to analyze each subject.

PICTURE STUDY IN WOMEN'S CLUBS. Teachers who are members of women's clubs often have excellent opportunities for broadening their art education by means of lectures or special classes in the line of picture work. The Massachusetts State Federation of Clubs has issued an outline of suggestions for picture study which are very helpful even for those who must do their studying alone.

POST CARDS OF MUSEUM PICTURES. It is only recently that I have realized how much delightful picture material may be drawn from the important works in our public American collections. Beautiful postal card reproductions at a trifling cost are sold at the respective museums—the Metropolitan in New York, the Boston Art Museum, the Fogg Collection at Cambridge, the Art Institute, Chicago, the Albright Collection of Buffalo, and so on.

ANOTHER OLD MASTER IN NEW YORK. Those of us who love the Old Italian Masters rejoice that a valuable work by the Venetian painter, Bellini, has been recently purchased by Mr. Frick of New York. The subject is St. Francis Singing Praises. Standing in front of his rocky grotto with a bit of sunny Italian scenery stretching beyond, this lover of nature lifts his adoring face to the sky and pours forth his heart in song. Though the landscape is rather archaic to modern eyes, it is very interesting and full of delicate detail of flowers, foliage, and animal life. The *New York Sunday Times* Picture Section of Oct. 10, 1915, contained a fine reproduction which should be a helpful acquisition to teachers in inculcating the love of natural study.

The main question is not how many pictures can be brought within the child's range of vision, but on how many can his imagination be awakened to lay hold. In the days when pictures were fewer, a child would often pore for a long time over some poor print till his imagination wandered far into its perspective and lived with its characters. Such a print sometimes grew to be so full of suggestion that in later years the grown man hesitated to throw it away even after he had come to see its artistic worthlessness. Even the wayward cracks in the walls of the old bare schoolrooms became interesting to the imaginations of children who pictured scenes among them, as one sees constellations in the stars. When imagination can be set at play under the stimulus and direction of a good picture, feelings may be awakened that later will develop into aesthetic enjoyment.

WALTER BARGENT

Good Ideas From Everywhere

FOREWORD

TO OUR READERS: This Department aims to present each month the most helpful suggestions at hand. Topics called for in good courses of studies, projects that have proven their value in the schoolroom, original work by children, are here illustrated and described. If you will send to our office the course of study you use with topics that you would like to see illustrated indicated by a check mark, we will endeavor to take them up in order in this department. But please remember that we must have your request for help at least three months in advance of publication, that our answer may appear on time. We must know before February 1st, for example, about any May topic you would like to see treated in this Department. We welcome Good Ideas, and will pay for original material that we can use.—THE EDITORS.

QUOTATIONS USEFUL DURING THE MONTH OF JANUARY

SELECTED BY ABBY P. CHURCHILL

Nature-Study Instructor, State Normal School, Fitchburg, Mass.

THE MONTH

You obey no word or law;
Now you freeze and then you thaw,
Teasing all the brooks that run
With the hope of constant sun,
Chaining all their feet at last
Firm in icy fetters fast,
Month of all months most contrary,
Sweet and bitter January.

Frank Dempster Sherman

Bland as the morning's breath of June
The southwest breezes play,
And through its haze the winter noon
Seems warm as summer's day. *Unknown.*

ICE AND SNOW

Not from the perfect cycle of the year
Can even winter's crystal gems be spared.

C. P. Cranch.

The icicles now fringe the trees
That swayed in summer's gentle breeze,
When summer days were fair.

Dora Reed Goodale.

Every leaf and twig is covered with a sparkling ice armor,—All objects are to the eye like polished silver. It is a perfect land of faery.

Thoreau.

An icy hand is on the land;
The cloudy sky is sad and gray;

* * * *

And on the brook that cuts the plain
A diamond wonder is aglow.

Henry Abbey.

The lakes of ice gleam bluer than the lakes
Of water 'neath the summer sunshine gleamed;
Far fairer than when placidly it streamed,
The brook its frozen architecture makes,
And under bridges white its swift way takes.

Helen Hunt Jackson.

Down swept the chill wind from the mountain peak,

* * * *

The little brook heard it and built a roof
'Neath which he could house him, winter-proof;

* * * *

No mortal builder's most rare device
Could match this winter palace of ice.

Lowell.

THE HEAVENS

Ah, our indescribable winter sky! between emerald and amber, such as summer never sees!

* * * *

The man is blessed who every day is permitted to behold anything as serene and pure as the western sky at sunset. There is no winter in the sky though snow covers the earth.

Thoreau.

While the sun lay low in the glowing west,
With bars of purple across his breast,
The skies were aflame with the sunset-glow,

The billows were all aflame below;
* * * *
And all the air was a luminous mist,
Crimson and amber and amethyst.
Julia C. R. Dorr.

Some artist saint spilled all his paint
Adown the western sky.
Unknown.

A moon in beauty newly born
Pierced the red sunset with her silver horn.
Unknown.

Amid that faint flush of crimson light,
The new moon's modest bow grows bright,
As earth and sky grow dark.
Unknown.

The young moon has fed
Her exhausted horn
With the sunset's fire.
Shelley.

There is no light in earth or heaven
But the cold light of stars;
And the first watch of night is given
To the red planet Mars. *Unknown.*

God made sech nights all white and still
Fur'z you can look and listen,
Moonshine an' snow on field an' hill
All silence an' all glisten. *Lowell.*

The moon above the eastern wood
Shone at its full; the hill range stood
Transfigured in the silver flood.
* * * *
For such a world and such a night
Most fitting that unwarning light,
Which only seemed where'er it fell
To make the coldness visible.
Whittier.

O moon! in the night I have seen you sailing,
And shining so round and low.
You were bright—ah, bright—but your light is failing,
You are nothing now but a bow.
Jean Ingelow.

The earth in silen' snows is bound;
* * * *

CHICKADEE

But oh, the sky is blue,
And oh, the sun is bright!
And the chickadee in the tall pine-tree
Sings in the cold's despite. *Celia Thaxter.*

When piped a tiny voice hard by,
Gay and polite, a cheerful cry,
Chic-chicadeedee! saucy note
Out of sound heart and merry throat,
As if it said, "Good day, good sir!
Fine afternoon, old passenger!
Happy to meet you in these places,
Where January brings few faces."
Emerson.

NUTHATCH

Up and down the maples rough and shaggy-coated,
Busy searching through the lichens all the day,
Shyly creeps the tiny nuthatch snowy-throated,
Sharply eyeing every crevice for its prey.
Unknown.

Shrewd little haunter of woods all gray,
Whom I meet on my walk of a winter's day
* * * * * * * * I fain would know
How you can so reckless and fearless go,
Head upward, head downward, all one to you,
Zenith and nadir the same in your view.
Edith M. Thomas.

CROW

Happy, hardy outlaws, the crows, how I love them! Alert, social, republican, always able to look out for themselves, not afraid of the cold and snow, * * * the crow is a character I would not willingly miss from the landscape.
John Burroughs.

OWL

We know not alway,
Who are kings by day,
But the king of the night is the bold brown owl.
Barry Cornwall.

Bird of the silent wing and expansive eye, grimalkin in feathers.
John Burroughs.

JUNCO

Little gray-robed monks and nuns.
Florence A. Merriam.

JANUARY PROJECTS FOR ALL GRADES

NOTE: While these projects are not arranged specifically by grades, they are arranged in order of difficulty, the most elementary first, that teachers may be able to select, the more readily, projects within the powers of their own pupils.

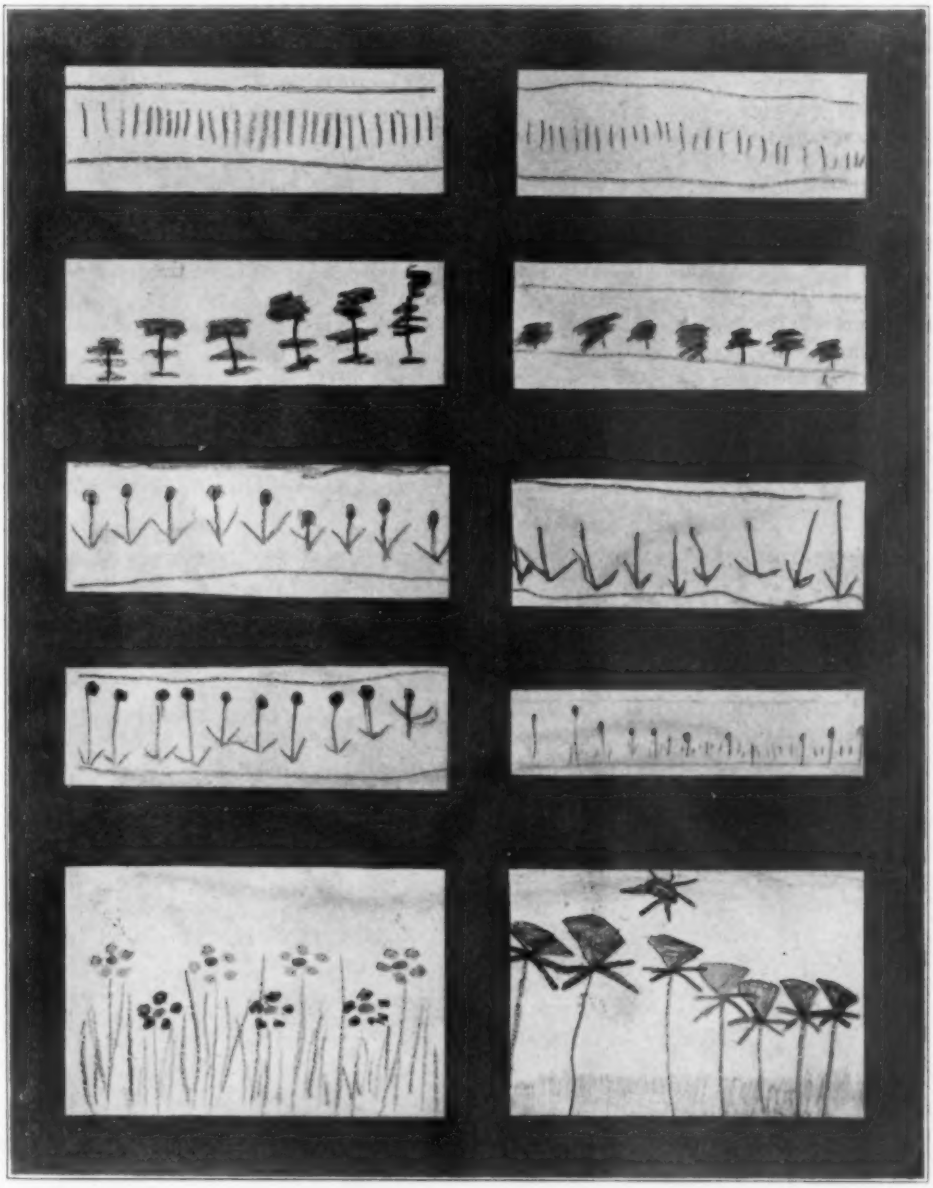
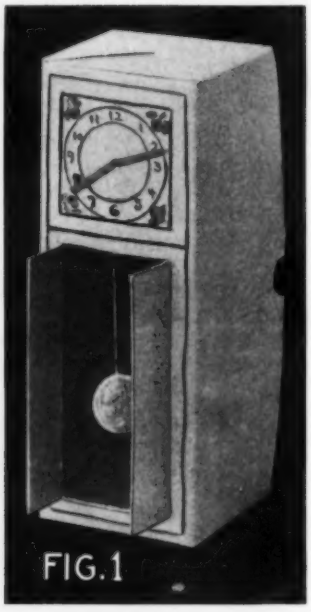


PLATE I. SIMPLE BORDERS BY KINDERGARTEN CHILDREN.

KINDERGARTEN BORDERS.[1] The chart shown on Plate I is illustrative of many simple rhythmic borders and was made by kindergarten children. All the papers on this chart were made by little folks under six years of age. The large flower border at the bottom of the chart has been copied by an adult, from the work of a child with unusual ability. Freehand drawing should be included in every schedule made out for kindergarten children. The development of observation cannot begin too early. Freehand drawing by itself, however, is not all in truly artistic creations. Much pleasure is taken in drawing these simple rhythmic arrangements of lines, dots, and flower units. Primitive as they are they do introduce the element of order, and in that order is expressed the germ of art. Then too there is the exercise of some choice. Art consists of a nicety of selections. For instance, a child must decide where the border is to be placed; how long the lines used are to be; how near together they shall be placed; which colors are necessary to make the whole appear a unity of color. An effort is made to urge the children to make their lines bold and heavy, otherwise the results are apt to appear weak, fussy, and shaky. The work should appear so bold and striking that the little "tot" becomes greatly pleased with his own product. There is no thought of application, that is, how shall it be used, nor need there be any as yet. There is much pleasure derived from the making of different arrangements using simple elements, and repeating them in various manners, as in sewing, pasting, stripping, and on tiles with clay. Through choosing, this rudimentary form of appreciation will grow strong and lead to a real power to appreciate and to help the children in making finer selections of beautiful forms of decorative art. Let me suggest a way to help yourself, for you must know how to guide the little ones. Go to the art museum, study and copy many simple straight line arrangements. Compare these and select those which are most interesting. Try to formulate reasons for your choice. Continually search the simple and good all about you and gradually it will become second nature for you to point out borders of all descriptions which have been created by means of the same method which you are now using.

M. C. S.



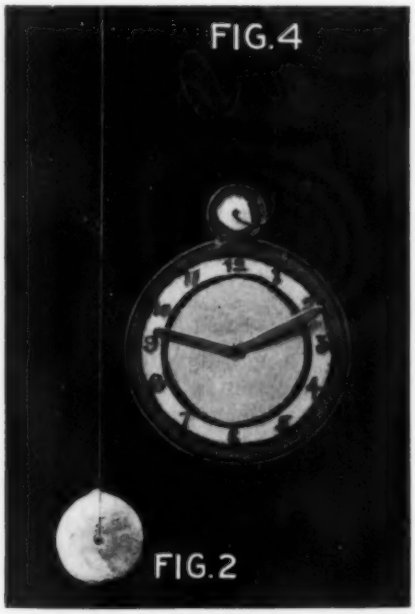


PLATE II. TWO CONSTRUCTIVE OBJECTS USED IN TEACHING TIME. SEE PLATE III.

[1]Miss Seaver (address 319 Marlboro St., Boston) is chairman of the Editorial Committee of the Boston Froebel Club. This committee will furnish timely projects for the youngest children during 1915-16.—EDITOR.

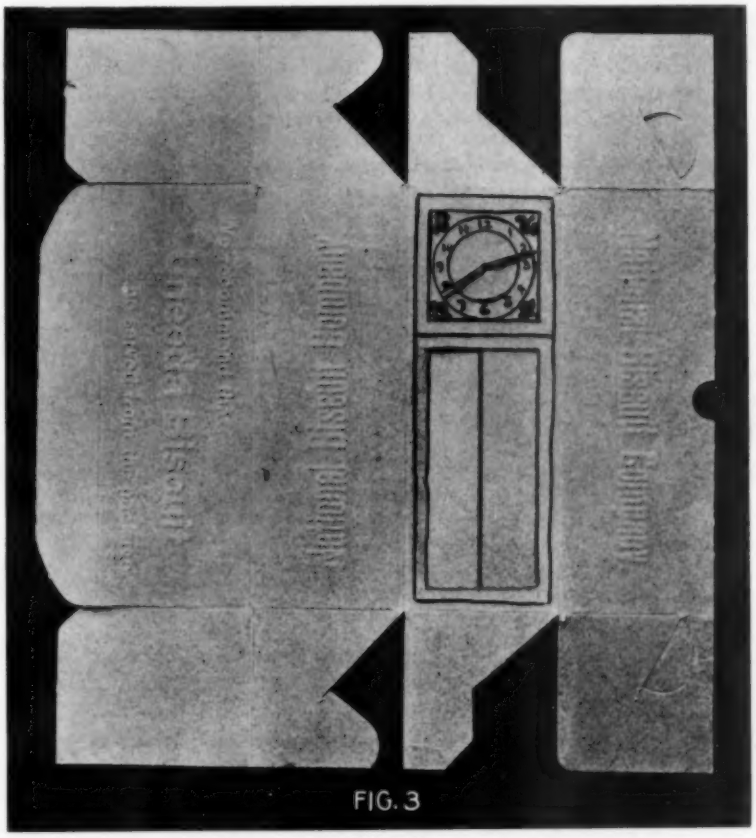


PLATE III. THE FLAT OF A BISCUIT BOX WITH CLOCK FACE ADDED.

CLOCK MAKING. Plates II and III show the construction of a very simple clock which can be worked out by kindergarten children. In speaking of this lesson Miss Seaver says: Long before a child can tell time his interest in all kinds of time-pieces is manifested. Especially is this true where he has seen many varieties of clocks and watches, both the toy and the real object. The apparent life he discovers, the rhythmically swinging pendulum and the marking of the various times of day and night, suggest many reasons for this endless fascination.

We believe that the ideals inherent in obedience to the call of time; that of being orderly and punctual can be made more alluring by helping our children make some representation of a clock. Plate II, Fig. 1, is a suggestion. Easily made with any kind of a biscuit box. An ordinary Uneeda Biscuit box was used in making the clock shown in this picture. The face is drawn and decorated with a crayon, and the doors cut to open like,

"The big clock in the hall; The grandfather clock of all."

A split pin opened after passing through a hole in the center of the face, represents the hands. This can easily be turned about, painting in a number of ways. The pendulum shown in Fig. 2 is a wooden button mould covered with tinfoil or colored with a crayon. A string or thread is tied to the button and hung inside the box upon the round end of the split pin, where it swings easily, and can be seen through the open doors. To make this clock, first remove all wrappers from the

box. Open and lay it out flat, inside down, as shown in Plate III. Each child should now choose his own color scheme. Now draw the face, flowers, and door panels. Next push split pin through hole in center of face and open it out flat. Hang the pendulum on the back of this, and fold up the box as it was in the beginning. Some children will want a key. Use another split pin pushed through the back. Small strips of cheese cloth make strong hinges. Paste these on the back of

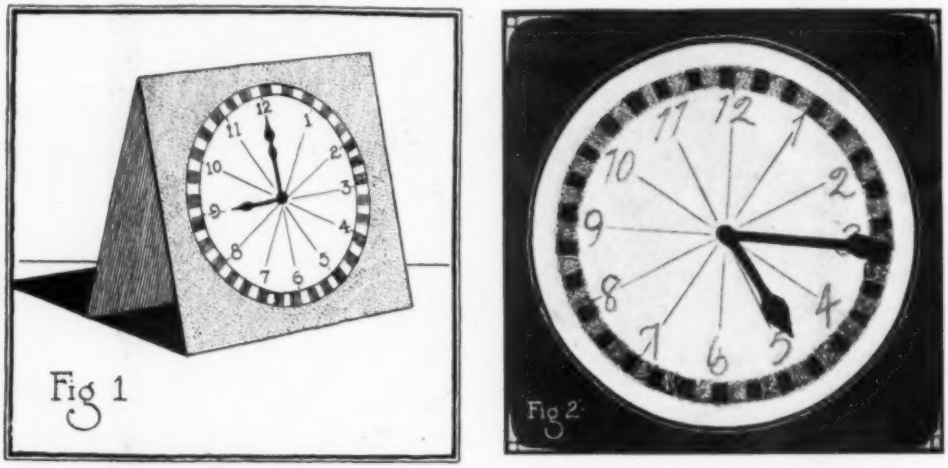


PLATE IV. A SIMPLE CLOCK FACE MADE ON ORDINARY DRAWING PAPER BY PRIMARY GRADE CHILDREN UNDER THE DIRECTION OF MARY E. BAKER, BELLOWS FALLS, VT.

the doors to keep them from breaking. Fig. 4 shows a suggestion for a simple watch. The face of a circular counter of light weight cardboard may be prepared in some such way as illustrated. The edges are colored with crayon and the split pin is again used for the hands. A ribbon, cord, or piece of worsted tied through the top will do for a chain, to slip over the heads of the girls, or to tie to the boys' buttonholes. An interesting reaction of the clock-making experience, is the great variety of box-clocks made at home by old and young. From little jewel boxes, to tall suit and flower boxes four feet high. The cardboard discs used in milk bottles are easily transformed into watches. All these efforts are indicative of the effect of this appealing interest. This is one way of really living on new year's resolutions. M. C. S.

A GOOD CLOCK FACE. Plate IV shows two views of a simple clock face which may be made by primary grade pupils. This suggestion was sent in by Miss Mary E. Baker, Bellows Falls, Vermont. She describes it as follows:

Fig. 1 shows the standard made by folding a rectangular piece of cardboard to form two squares. Fig. 2 illustrates the making of the face and hands. These circles may be made in the construction classes of the upper grades and passed down for the little folks to mount and color. The dial is drawn on white paper and divided with pencil and compasses. The minute units are colored with crayons. A dark mount about the color of the minute units makes a pleasing combination. The hands are cut from black construction paper and fastened with a black-headed pin.

A JAPANESE VILLAGE. The illustration shown in Plate V was sent to us by C. Edward Newell, Springfield, Mass. and represents an interesting group of sand table objects made by children of the second grade in that city.

REAL WINTER PICTURES. Plate VI shows excellent examples of paper cutting and mounting by Eunice Almen, a grade pupil in McPherson, Kansas, under the direction of Mary E. Upshaw. The photograph was sent by Miss Katharine M. Rhodes, the drawing supervisor.

The combination of black, white, gray, and colored construction paper makes a most effective means of displaying a story composition and can be easily handled in the lower grades.

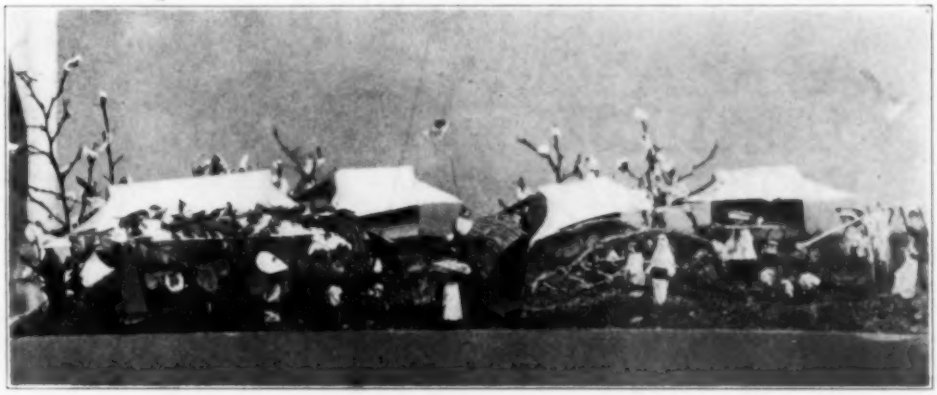


PLATE V. A JAPANESE VILLAGE SHOWING AN INTERESTING GROUP OF SAND TABLE OBJECTS BY SECOND GRADE CHILDREN, SPRINGFIELD, MASS.

PLATE VI. GOOD EXAMPLES OF PAPER-CUTTING AND MOUNTING BY EUNICE ALMEN, MCPHERSON, KANSAS.

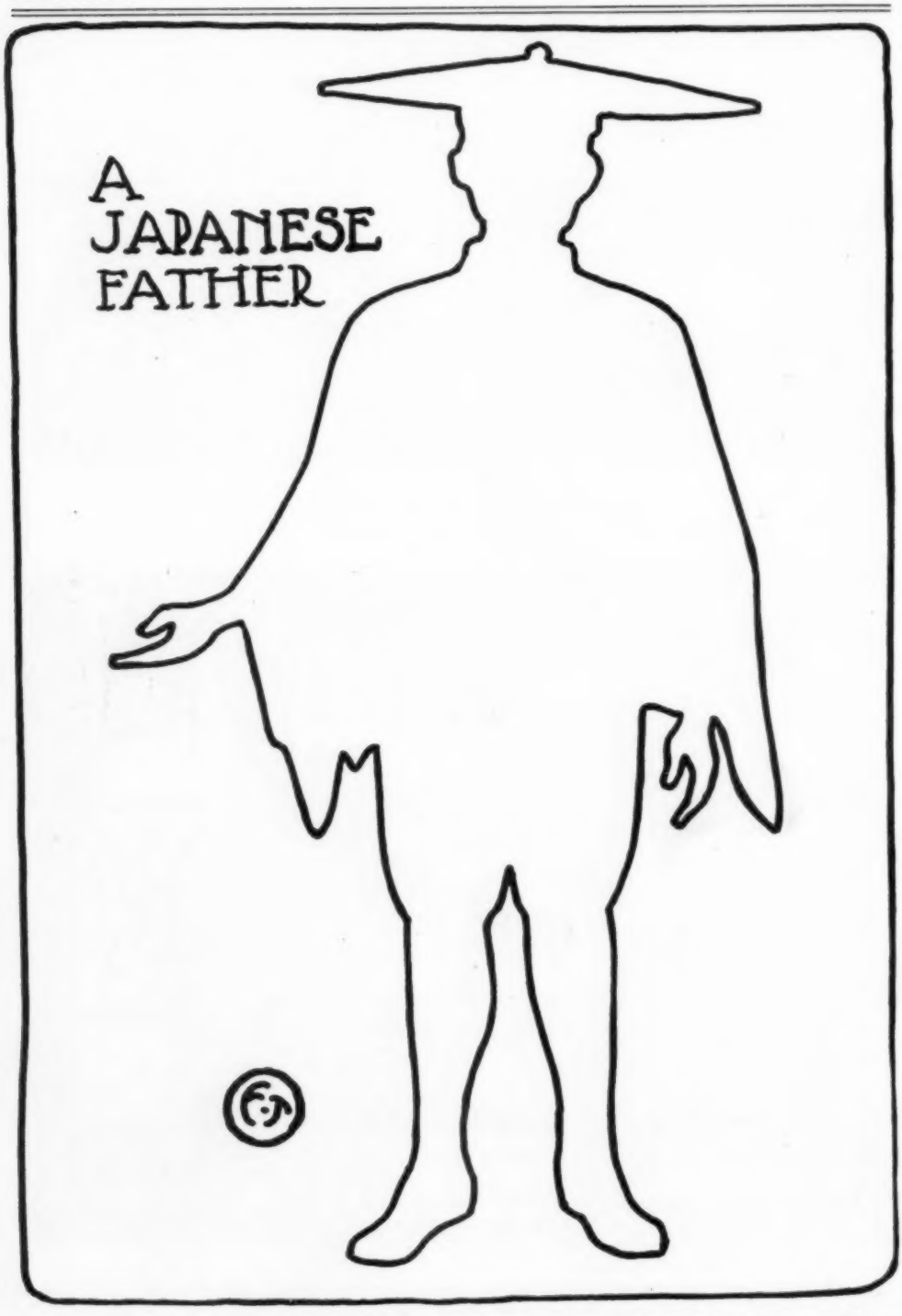


PLATE VII. A JIGSAW PROJECT WHICH MAY BE CUT FROM THIN WOOD. 346

PLATE VIII. THREE OUTLINE FIGURES FOR JIGSAWING, CUTTING FROM CARDBOARD, OR TRACING.

JIGSAW WORK. The equipment for the handwork, Plate VII and VIII, was outlined in the November number of THE SCHOOL ARTS MAGAZINE. It is simple and inexpensive. The four drawings continue the series of projects outlined by Miss Fall and Miss Tudor of Cincinnati. They show a few of the characters one might see in the far Pacific. Here is the Jap with his large-sleeved coat, and the mother and her two little Japanese "kiddies."

BOOKLET COVERS. As Lincoln Day comes early in February we should begin to think about a little pamphlet or book which we can make "In Memoriam." Plate IX gives us three rough sketches of possible booklet covers, made from suggestions by Mr. Louis Monté, Director of Drawing in the State Normal School, Westfield, Mass.

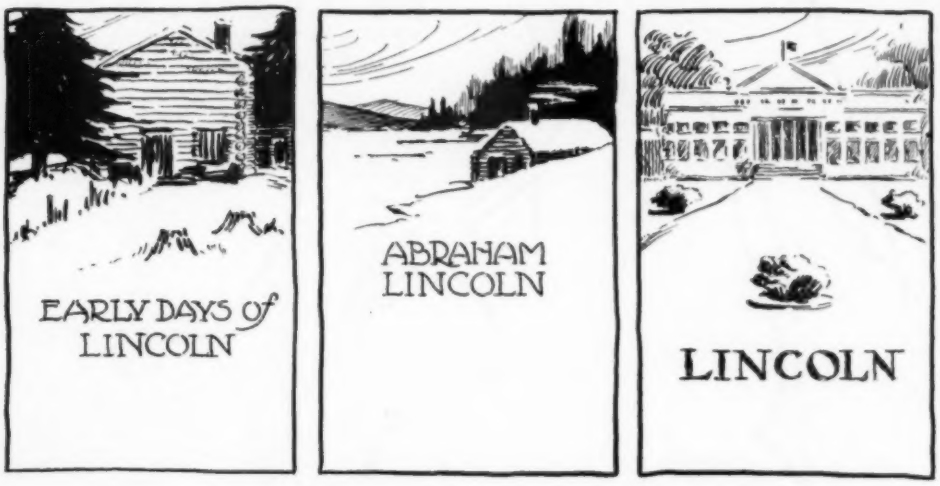


PLATE IX. ROUGH SKETCHES OF POSSIBLE BOOKLET COVERS. SUGGESTIONS FROM LOUIS G. MONTÉ, STATE NORMAL SCHOOL, WESTFIELD, MASS.

OBJECT DRAWING. In Plate X we find three pencil drawings on gray paper by grade pupils in the public schools of Johnstown, Pa., under the direction of Flora B. Potter. Objects of this nature prove much more interesting than the ordinary cubes, prisms, and cylinders. The latter models should be carefully studied however and sketched at the blackboard in all positions to learn the principles involved. In considering this subject Miss Arianna Kelley, formerly of Bristol, Conn., says:

In object drawing the main effort of the teacher is to fix the pupils' attention on the model. The best instructors tell us to look ten times more at the objects we are drawing than at our sketches of these objects. Do any of us accomplish this feat? Children especially become fascinated with the pictures they have made, and the image of the drawing rather than that of the model gets fixed in the child's mind.

All the devices we use are to stimulate observation. Here is one I have tried out and found fool proof. I make remarks to this effect: "Children, you may turn your sketches over so as to forget them for a little while. Now I want you to look at the thing you are drawing as if you had never seen it before, never expected to see it again and were going to remember how it looked. I want you to get a picture of it inside your mind. I can tell by the expression of your faces whether you are really doing this. Our faces often tell our thoughts more than we realize."

It is surprising to see how well the children can concentrate. They gaze earnestly and intently at the models to the accompaniment of the loud ticking of the clock but of course we cannot expect them to keep this up too long; that would spoil its value. "The next thing is to look at the drawings again, holding them at arm's length and comparing with the object to see how many have found out mistakes. We learn the most when we find out our own mistakes."

So the corrections are made with pleasure instead of discouragement.

This plan must not be overworked but it will help to establish a good method of observation.

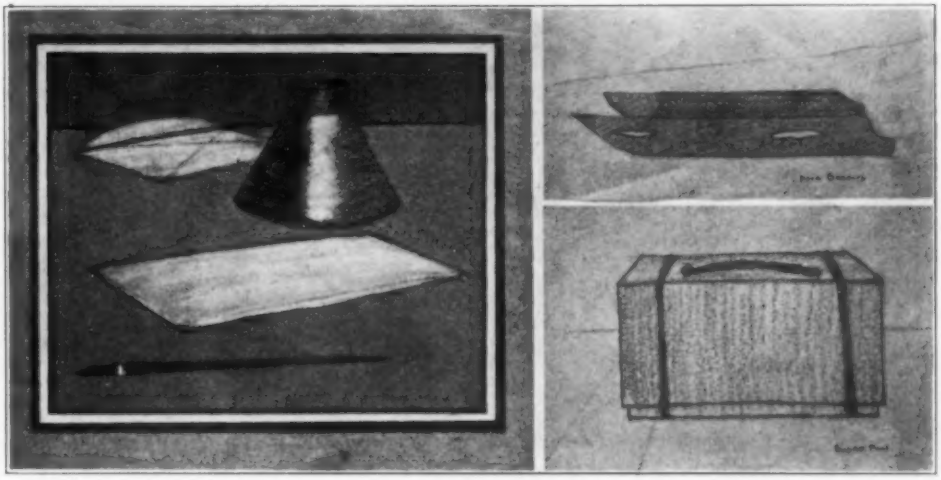


PLATE X. THREE SHEETS OF OBJECT DRAWINGS MADE BY GRADE PUPILS IN JOHNSTOWN, PA., UNDER DIRECTION OF FLORA B. POTTER.

Here is an extract from a letter which came to the office, from a Colorado Supervisor:

This is the month of *still life* with us and while I am writing I will tell you of one or two ideas that have developed here this year which have seemed to be helpful.

One is the construction of a round glass tower, afterward changing it into an iron or steel tower braced with hoops. The object is to fix in the minds of the pupils the variation in the width of ellipses from front to back with no change whatever from left to right when seen above, on the level, and below the eye. We find this always a troublesome problem when sketching vases, and the usual illustrations, though making it clear at the time, have not been sufficient to fix the principle permanently in the minds of all. This of the tower will not do that either, but it helps and it does interest especially when some tower near at hand is used in the illustration. First we construct a ladder with five rounds equally distant from each other. Then we imagine ourselves up in a second story window across the street on a level with the middle round of the ladder which we immediately change into the sides and hoops of a glass tower. This is done on the blackboard with the help of the class to show the ellipses. Some child will be delighted to go to the board and by erasing the parts of the hoop (ellipses) which would naturally become invisible, to change it into a steel tower with its braces.

The other little device is just for a diversion, knowing the delight all children take in surprises and in the changing of one object into another. It follows some lessons in the drawing of vases. A charcoal vase is constructed in outline with the help of the children (as regards its ellipses), the vase itself being a common form which is found in most school collections. Then I suggest the addition of handles at the top (ears); of decoration with circles around the neck with other circles inside these; by this time hands are waving frantically in the air to tell what it is and the room is full of delighted giggles and exclamations and it is not necessary to put the little V decoration between the circles, nor to bring the table line in front, double it and attach to it the claws for the class to discover that the vase is not a vase but an owl on the branch of a tree. Then there is great joy in feathering it with the charcoal. After this the children draw a vase and when it is carefully made they themselves change it into an owl.

Elsie Leitch Bowman, Pueblo, Colo.

STILL LIFE. In working from models such as the two shown in Plate XI which came to us from Charlotte Calkins, Supervisor of Drawing, Grand Rapids, Michigan, we should aim first to discover the lightest lights and the darkest darks. Pencil lines indicating the high lights will enable the pupils to work in a flat treatment like that shown in the illustration, and will help them to determine the positions of shadows and the general shapes and contours. The two drawings were made with a brush by fifth and sixth grade pupils.

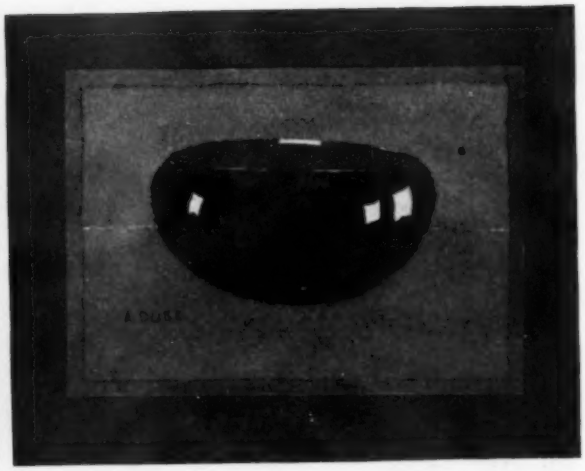
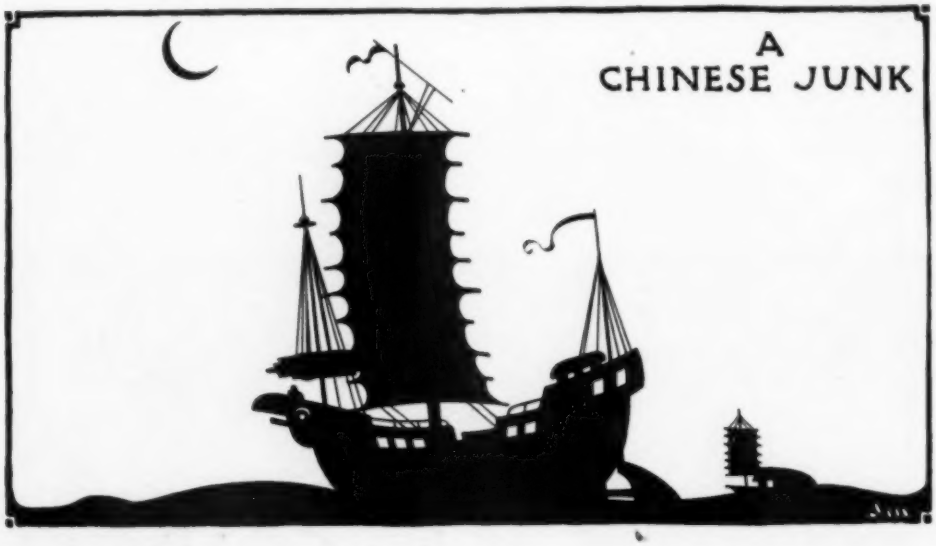


PLATE XI. (ABOVE) FROM GRAND RAPIDS, MICH. PLATE XII. FROM OAKLAND, CALIF.

WASH DRAWINGS FROM STILL LIFE are seen in Plate XII. These clearly exemplify the necessity of drawing the essentials only. They were made in the school for the employees of the Standard Oil Company at Oakland, California, under the direction of Pedro J. Lemos. The panel at the left shows three steps in a wash drawing. The upper sketches including the pail, hammer and cherries, were made with gray watercolor on white paper. The drawings directly under these were with white paint on gray paper. The latter method proves very satisfactory for blackboard drawing.

PLATE XIII. SOME EXCELLENT RECIPE BOOK DESIGNS WORKED OUT BY THE PUPILS OF GRACE BELL, CENTRAL HIGH SCHOOL, SPRINGFIELD, MASS.

RECIPE BOOK DESIGNS. The work shown in Plate XIII resulted from a co-operative plan inaugurated in the Central High School at Springfield, Mass., by Miss Grace Bell, Director of Drawing and Miss Gerould, head of the department of Home Economics. Miss Gerould had to have a large number of designs printed at a local shop in order to supply all her classes; and she decided to have the designs worked out by the girls of the art department, with charcoal first, then traced and inked for the engraver. The final prints were handcolored and used for labels on the Receipt Book Cover. See page 356.



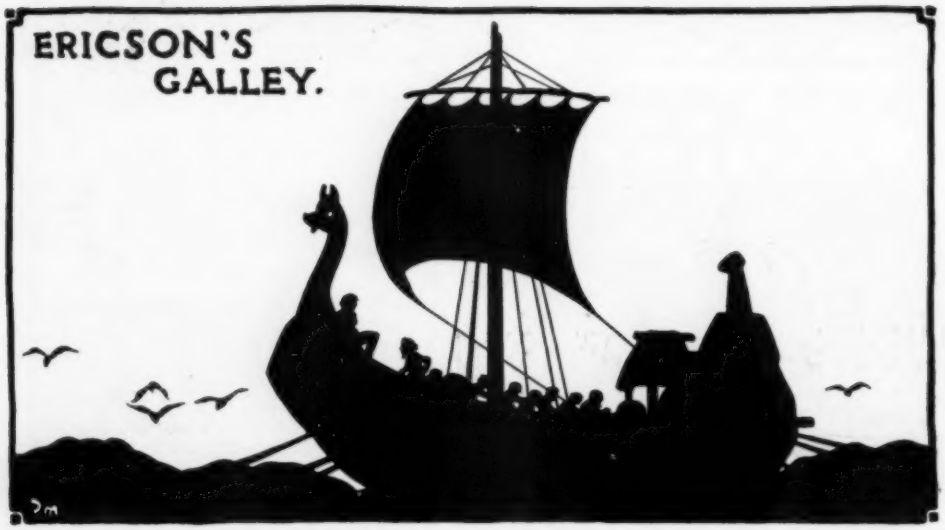


PLATE XIV. TWO DRAWINGS BY JOSEPH MCMAHON OF NEW YORK.

HISTORIC SHIPS. These silhouettes are the second two in a series by Joseph McMahon of New York City. The simplicity of treatment in these drawings makes the entire series a source of inspiration and help to all design students in the upper grammar grades and high schools. Following the Chinese Junk and Ericson's galley which appear in Plate XIV will be The Caravels of Columbus, The Mayflower, The Half-Moon, Fulton's Steamboat, An Old Mississippi Steamboat, and A Modern Ocean Liner.

BOY BASKET MAKERS. In Plates XV and XVI boys may be seen at work during a construction period in a French School.

PLATE XV. A BUSY SCENE IN A FRENCH SCHOOL OF BASKETRY.

PLATE XVI. THE EVOLUTION OF A BASKET.

The photographs were taken in an industrial school of basket making located in a part of France where this occupation is the chief industry. This school differs somewhat from our American industrial schools in that the one art alone is taught. This art, however, is treated from the growing of the willows to the making of the fancy baskets which are called the high water mark of the trade. Pupils are required to pass an examination in regular school subjects, etc., before they are admitted to this institution, so that their training in other lines is not neglected. The course in basket making extends over two years, at the end of which graduates are qualified to earn their own living.

The willows, or osiers, used in the baskets are grown on the uplands near the town, and part of the work of the pupils is in experimenting with the different species in order to develop the variety best suited to the work. When these willows reach the proper size, they are cut off close to the ground with a sharp knife, and peeled by pulling between two pieces of iron with sharp edges.

The next step is that of sorting into lengths, which is performed in a somewhat crude but effectual manner. A pupil seizes a bundle of the peeled osiers and thrusts them into a barrel having a meter rule attached; by shaking the osiers, the shortest fall below the level of the longer wands, and are thus easily graded out. After sorting, the wands are placed in water to retain their pliability, and are allowed to soak until the time comes to use them.

The actual work of basket making is under the eye of skilled instructors, and is graduated from the easy work of weaving colored willows over wooden forms to the design and construction of the fancy baskets illustrated.

E. Swoyer, Honesdale, Pa.

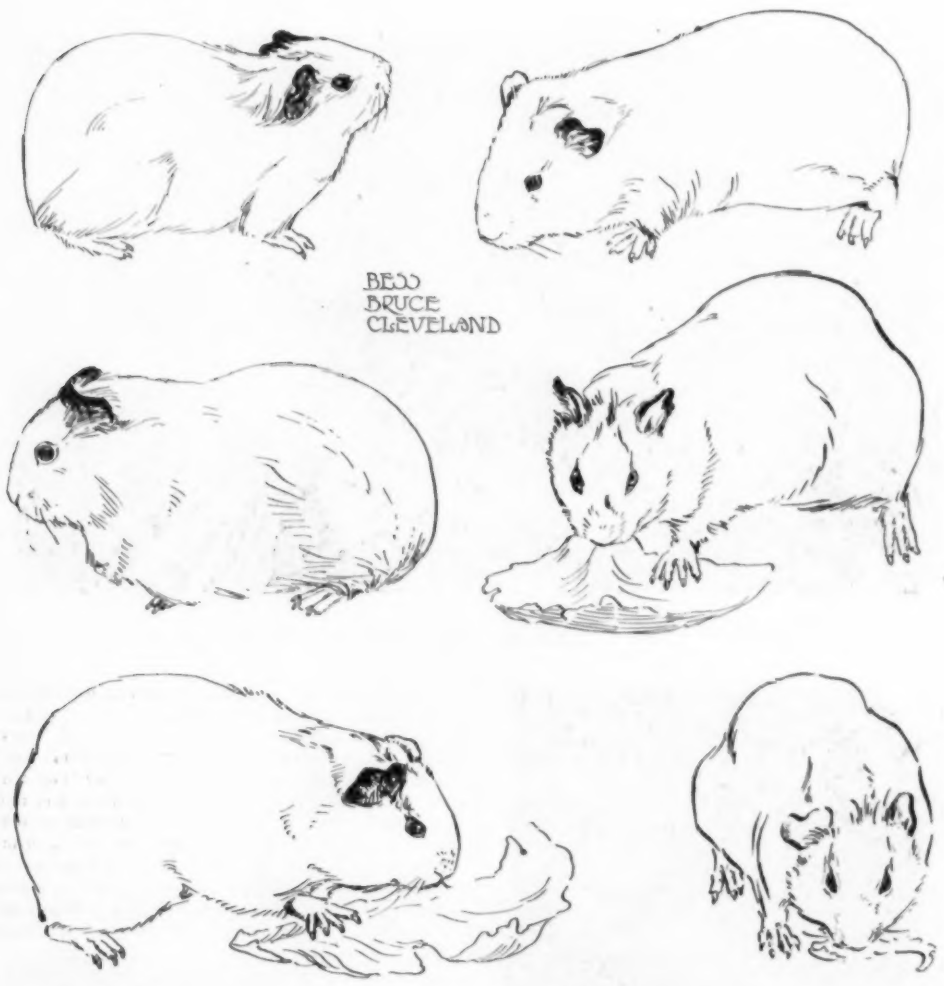


PLATE XVII. SIX SKETCHES OF A GUINEA PIG. BY BESS BRUCE CLEAVELAND.

GUINEA PIGS. Plate XVII shows six pen drawings by Bess Bruce Cleaveland. This group forms one of the charts which will be reprinted in the Good Zoo Drawing Card Series.

A RED FOX CHART. Plate XVIII is the ninth in a series of drawings by Mr. Poole showing wild animals. The chart is described by him as follows:

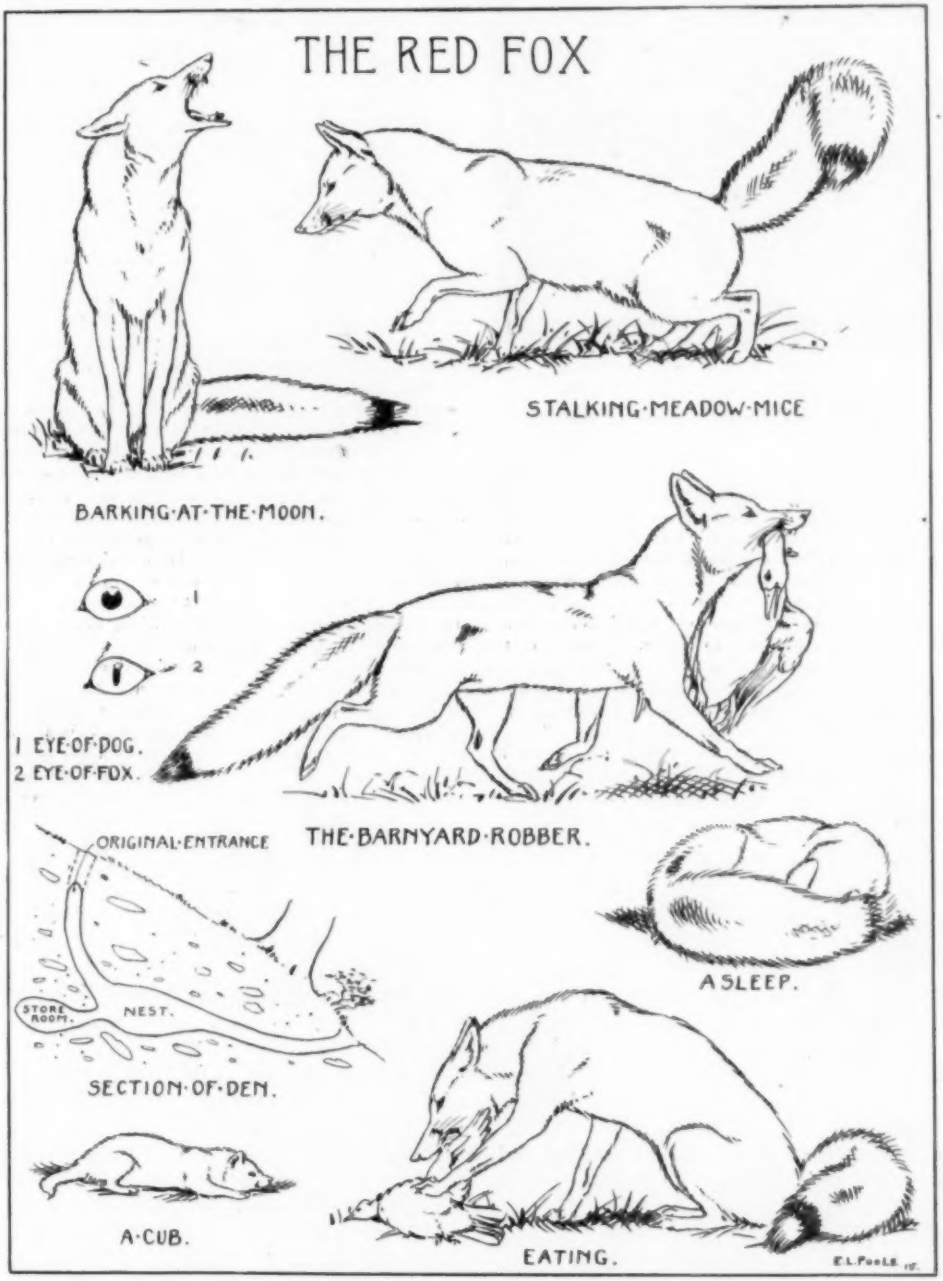


PLATE XVIII. THE NINTH IN A SERIES OF PEN DRAWINGS BY EARL L. POOLE, OF PHILADELPHA.

PLATE XIV. THE FINISHED RECIPE BOOK, REFERRED TO ON PAGE 351.

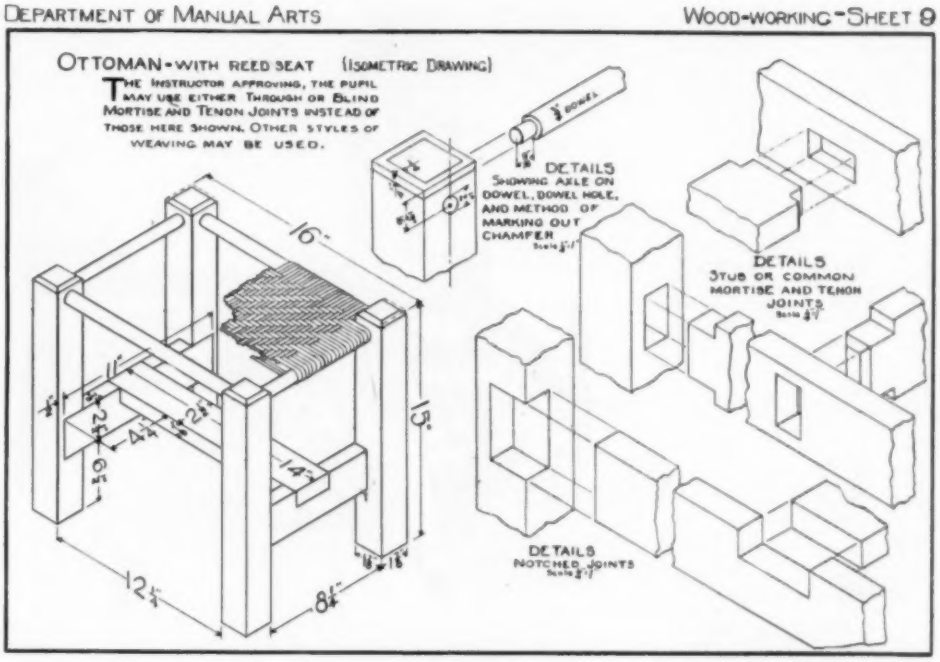
The Red, or European, Fox (*Vulpes Fulvus*) has long had a reputation for its cunning, and our common species has come to share the fame of its relative. The red fox is related to the dog. Anyone who hears its bark can readily imagine a wild dog near at hand. It is supposed that the red foxes in our country are at least partly descended from the European ones released by the English colonists for fox hunting in the colonial days. The Indians had never heard of it before late in the Eighteenth Century, but now it is found over practically the whole country. Its general color is a yellowish rufous, with white beneath and black legs and feet. It differs from the dog principally in having the pupil of the eye shaped like that of the cat, instead of round. The feet are very hairy, even on the soles. There are certain color phases of the fox known as the black, silver, and cross-fox, which are merely freaks, or melanistic forms. These breed freely with the others, and are found in the same litter with them. They are more common toward the north, and are sometimes raised for their valuable fur. The large bushy tail is not merely an ornament but forms a sort of portable blanket covering up the nose and feet when the fox lies curled up in a sleeping position. It has also been observed that, in fighting, the foxes use their tails as shields, backing up to one another and then snapping from behind the shelter of their tails. In damp weather, this same tail is a great handicap, and many foxes have owed their lives to getting their tails wet as they can easily soak up and retain several pounds of water. The senses of hearing and smelling are very keen in foxes. Their sight is unusually good in the moonlight, although they, like most wild animals, can seldom distinguish a motionless figure. Their food consists of mice, moles, birds, rabbits, squirrels, chipmunks, woodchucks, opossums, muskrats, fawns, weasels, skunks, and even porcupines and insects. They are also fond of eggs and are great enemies to the ground nesting birds. They are said to be sagacious enough to avoid molesting farmyards in the near vicinity of their dens, but go some distance away to forage. The den of the fox is usually a burrow, dug by the parents. Sometimes they enlarge a woodchuck's burrow. In digging their own nest they generally stop up the original entrance, and dig out the actual entrance under a bush or tuft of grass. The dens usually have an extra chamber of "storeroom." In April the cubs are born, usually four in number. They are curious pudgy looking little creatures at first, and scarcely resemble their parents but they grow quickly and desert their old home by the following fall. It is said by some who are familiar with foxes and their ways that they mate for life. Many instances are recorded where a fox has taken up its mate's trail, when she was being pursued by hunters. They will also double on their tracks, walk in water, run along the tops of fences, etc., to avoid their enemies. One has been known to run along the backs of a flock of sheep to break the scent.

POSTER ILLUSTRATIONS. At the request of his English teacher, Miss Elizabeth Scott of the Manual Training High School, Kansas City, Mo., H. Walker Ford, a sixteen-year-old boy, designed the four drawings shown in Plate XIX. Miss Scott has found it difficult to make her pupils understand the grammar of Chaucer's "Canterbury Tales" because she finds them so bothered with the difficulty of the old English. The four illustrations represent the following: (Upper left) The young squire singing his love song. Notice how seriously the love song affects the horse upon which he rides. See the lovesick expression on his face, the quivering tail and the feet on the opposite side held from the ground. (Upper right) The Shipman, a hard drinker, is represented in color with a bright red nose. He sits tipsically and uncertainly on his horse and the horse is as bewildered as he and also as greedy; and persistent to go as it is to feed itself. (Lower left) The Good Wife comes next. Many times has she been married and she seeks another mate. Our young artist represents her as "fat, fair and forty" using her eyes coquettishly, sitting upon a white horse which is also middle-aged and coquettish. (Lower right) Last but not least comes Chaucer himself, a kindly good-natured soul observing all that goes on about him and jotting it down on his cuff. The horse he rides, like Chaucer himself, is a kindly, observing old soul. For lack of space the other characters are not shown. The difficult lettering was done by Edward Bircsak, also a sixteen-year-old pupil at the Manual Training High School. All of the posters were made under the supervision of the drawing teacher, Mrs. Maud M. Miles.

PLATE XIX. FOUR POSTERS ILLUSTRATING "CANTERBURY TALES" DRAWN BY H. WALKER FORD, MANUAL TRAINING HIGH SCHOOL, KANSAS CITY, MO.

PLATE XX. A GROUP OF PLACE CARDS FROM MISS WYNNA WRIGHT OF NEWTON, MASS.

HOLIDAY PLACE CARDS are shown in Plate XX. They come from Miss Wynna Wright, a high school girl, Newton, Mass. Place cards and book-marks suggest many possibilities for special work for high schools or grammar grades.



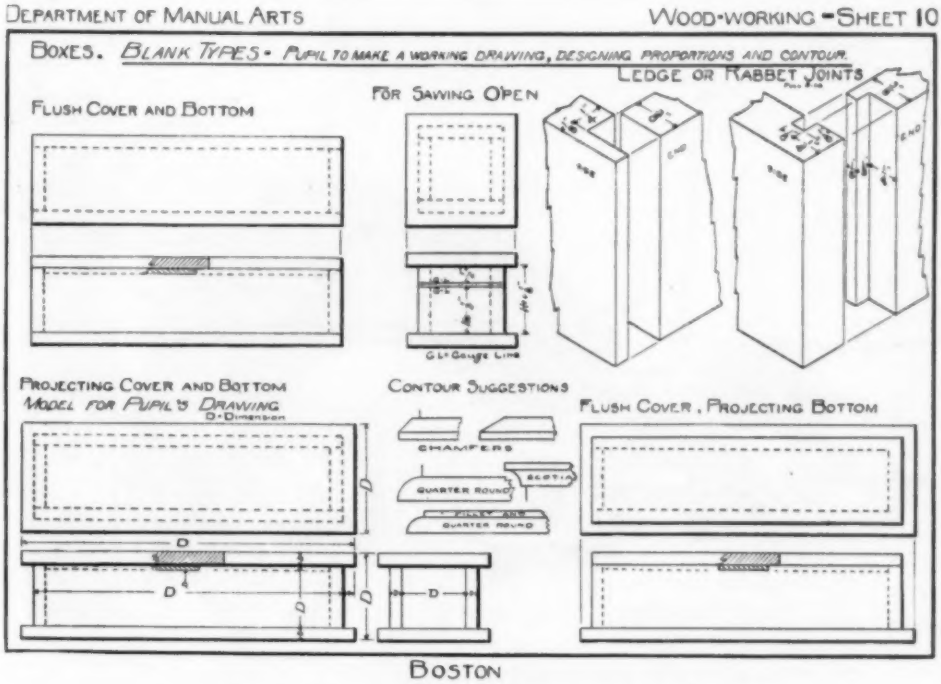


PLATE XXI. TWO SHEETS OF WORKING DRAWINGS IN USE BY THE DEPARTMENT OF MANUAL ARTS, BOSTON PUBLIC SCHOOLS.

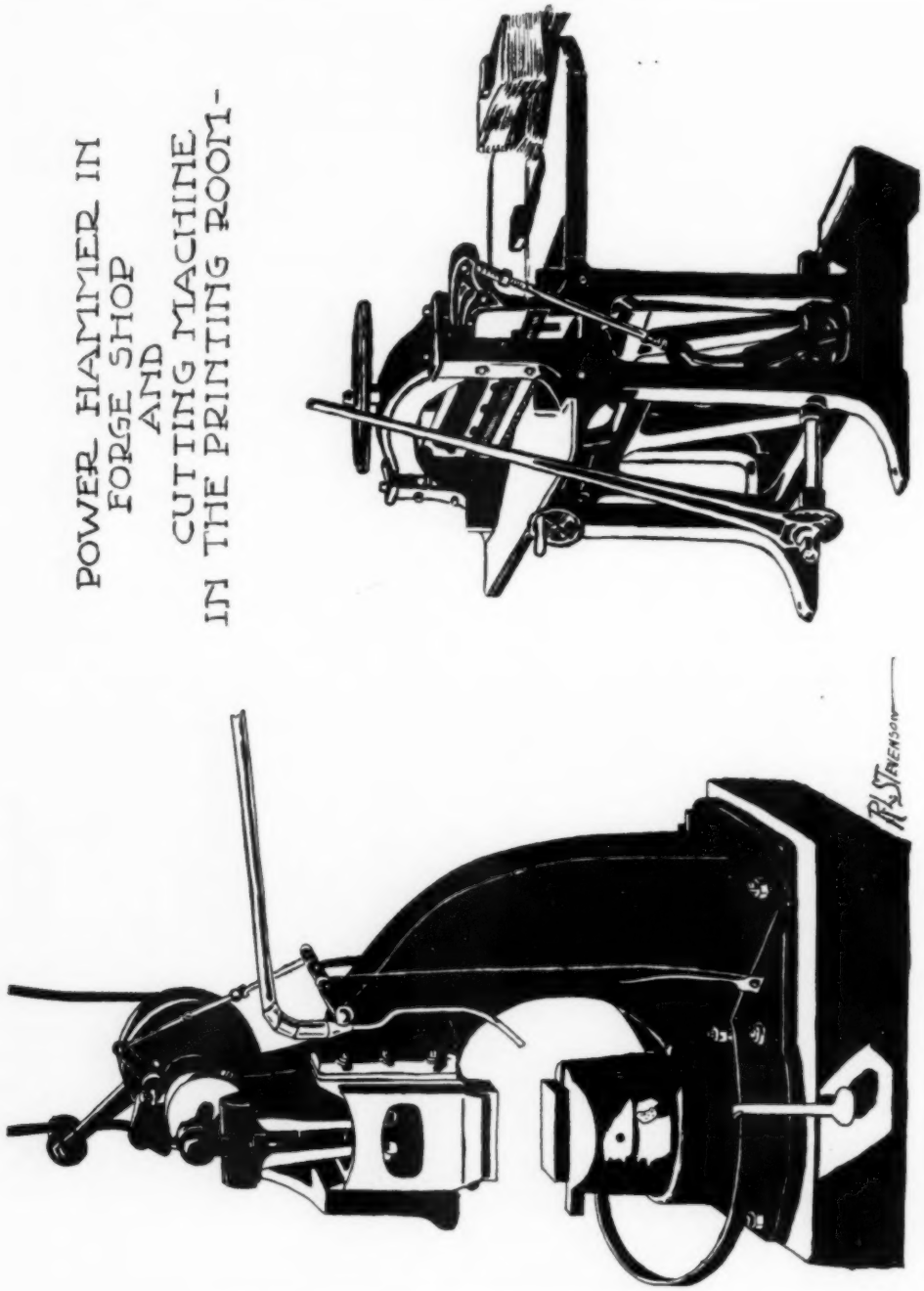


PLATE XXII. TWO BRUSH DRAWINGS BY R. L. STEVENSON OF THE RINDGE TECHNICAL SCHOOL, CAMBRIDGE, MASS.

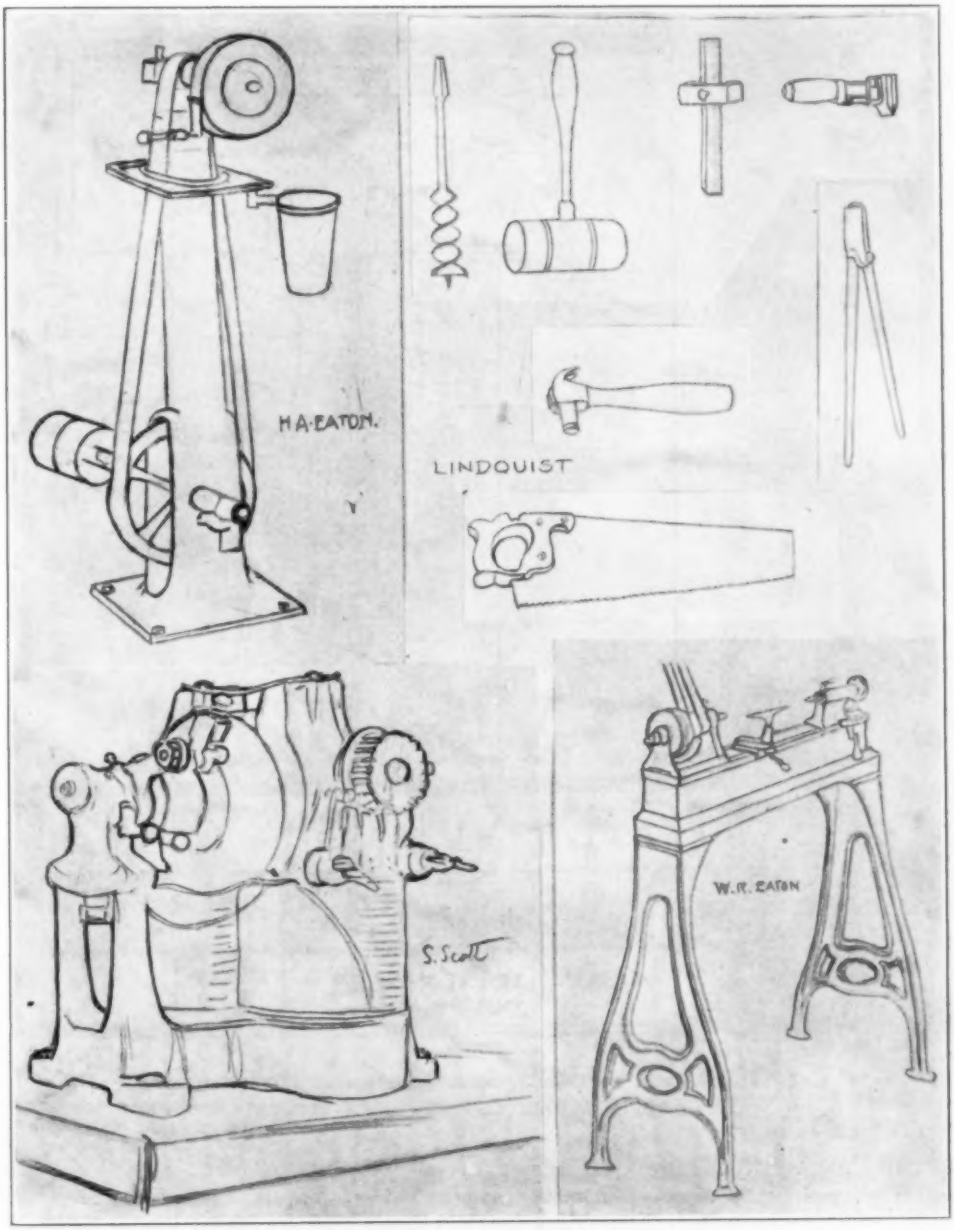


PLATE XXIII. A SHEET OF PENCIL DRAWINGS FROM THE OBJECT BY BOYS IN THE RINDGE TECHNICAL SCHOOL, CAMBRIDGE, MASS.

MECHANICAL DRAWING. Plate XXI gives two sheets of working drawings which are in use by the Department of Manual Arts, Boston, under the direction of John C. Brodhead.

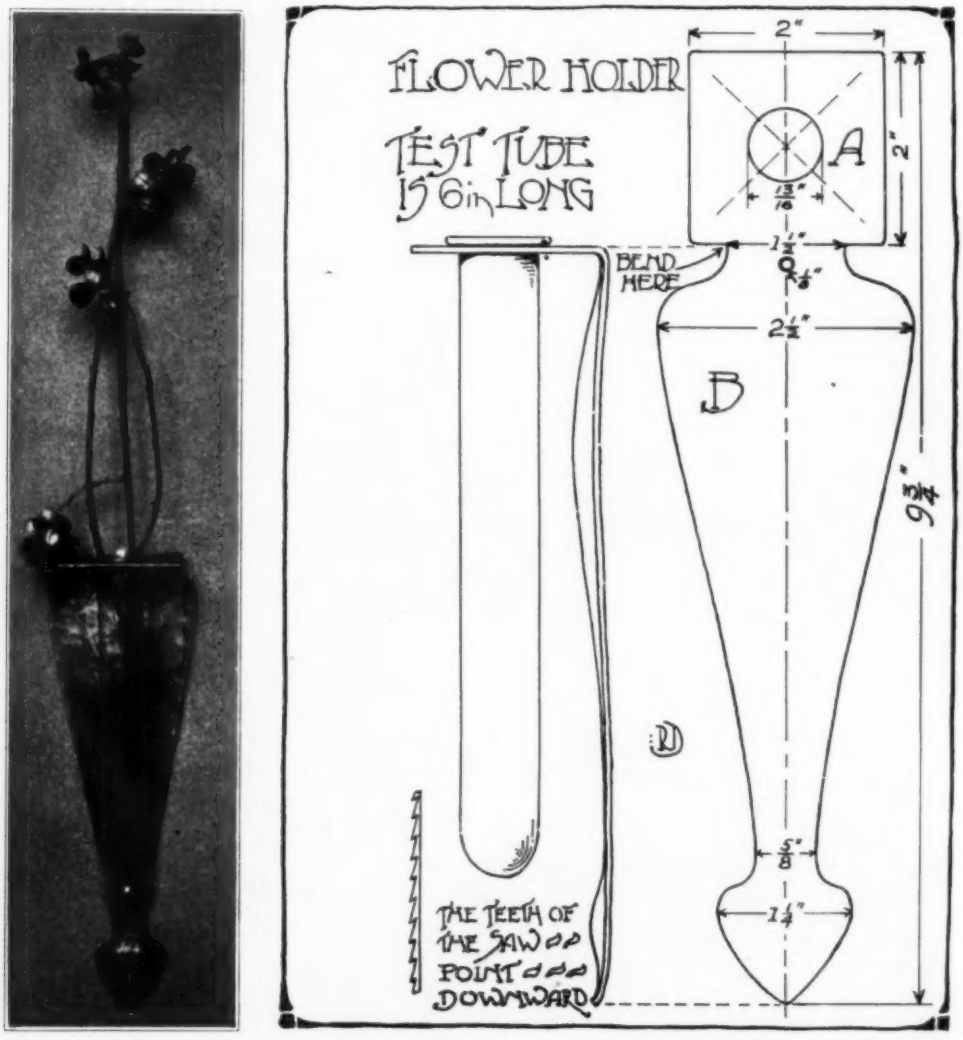
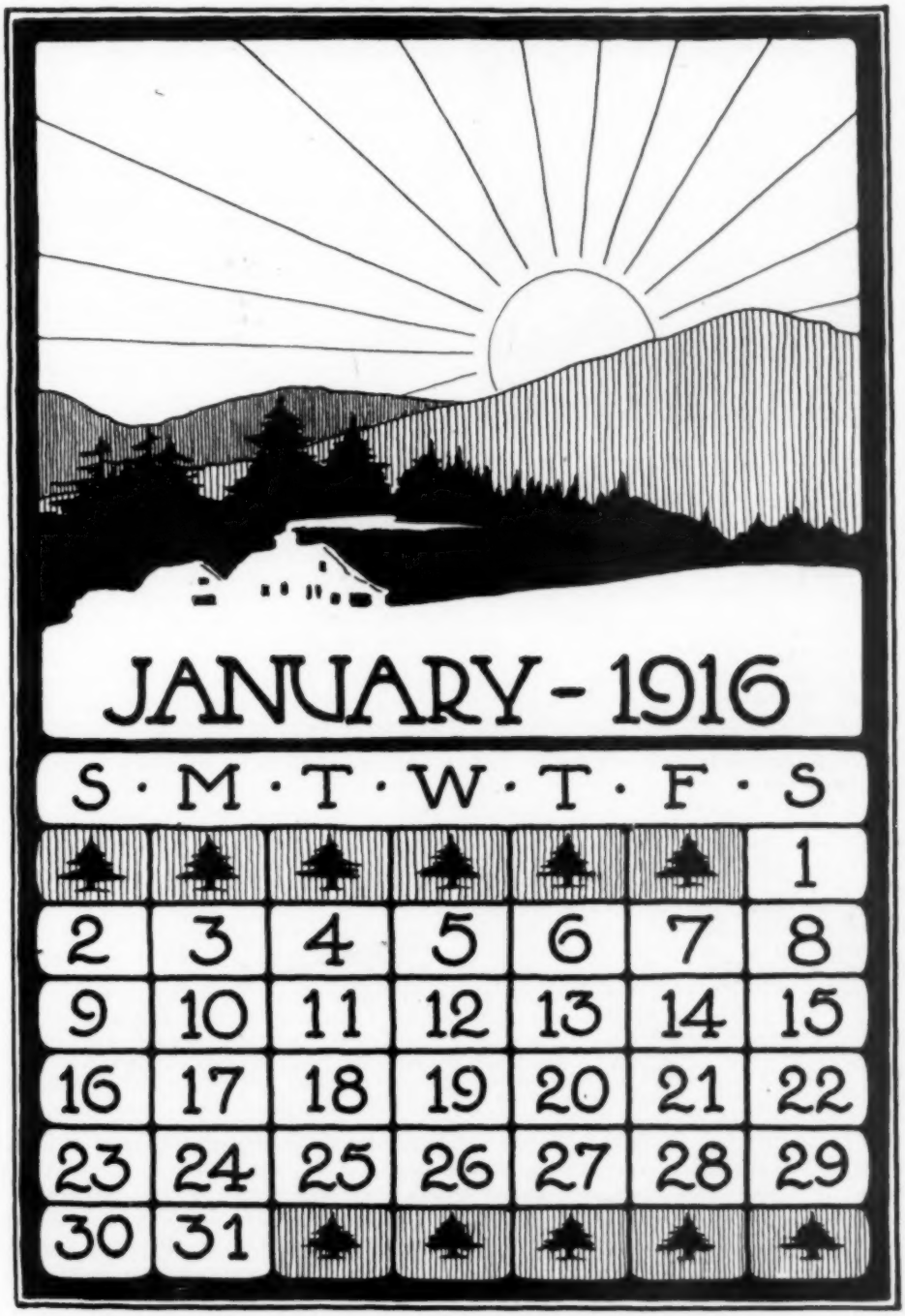


PLATE XXIV. A USEFUL CRAFT PROBLEM BY ROBERT DULK OF THE NEW YORK SCHOOL OF INDUSTRIAL ARTS.

SHOP DRAWING. Plate XXII shows two brush drawings in India ink. Such illustrations help to make the shop notebook attractive and interesting. The quick pencil sketches shown on Plate XXIII were made by boys in the freehand drawing classes at the Rindge Technical School, Cambridge, under the direction of Charles H. Richert. In conducting these sketch classes in the various shops both Mr. Richert and his assistant Mr. Philbrick made it a rule that they shall not work on the students' drawings even when corrections are necessary. The instructors have sketch books and large sheets of Manila paper arranged on an easel in full view of the class. Drawings are made before the students at each lesson; and the inspiration and help derived from this method has proven to be of infinite value.



363 PLATE XXV. A BLACKBOARD CALENDAR FOR JANUARY. BY MR. DAVIS.

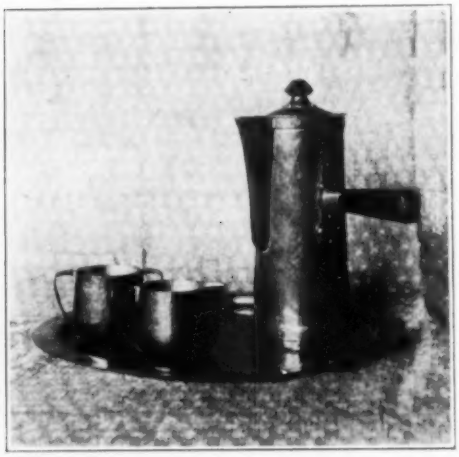


PLATE XXVI. FRENCH COFFEE SET DESIGNED BY DOUGLAS DONALDSON OF LOS ANGELES.

THE CALENDAR for the first month of the new year appears in Plate XXV designed and drawn by Mr. Davis. This could be worked out at the blackboard with charcoal and white chalk or in color.

A COPPER FLOWER HOLDER is given in Plate XXIV. This was designed by Mr. Robert Dulk of the New York School of Industrial Art. In addition to the working drawing shown in the illustration Mr. Dulk describes the making of this project as follows:

The advantage of this flower holder lies in the fact that it hangs against the wall, is out of the way, cannot be upset, and is just the thing to liven up an uninteresting corner.

It is made from a strip of metal 2½ x 9¼ inches, in the following manner: Soft copper (Brown & Sharpe) gauge 18, hammer the surface to overcome the smoothness of the metal, using the round face of the ball pein hammer. Surface A is bent at right angles to B, therefore after hammering A, reverse and hammer B. By this means all outer surfaces will have the same texture. This process of hammering will warp the metal somewhat, but this can easily be remedied by using the mallet.

To put the design on the metal, proceed as follows: Take a piece of stout paper about the size indicated, crease it lengthwise. This crease will serve as the center line. Now draw the design according to the proportions given in the illustration, and fold on the crease. Next, neatly cut on the line. Lay the cut-out on the copper, and with a scratch point scribe around the outline. We are now ready to cut the metal. All straight lines are best cut with the shears. For the curved lines, use the jeweler's saw frame and a number one saw blade. Adjust the blade in the frame so that the teeth are pointed to the left. The frame will then be at right angle to the cutting line, and so give sufficient space between the blade and the back of the frame, to allow the necessary freedom in cutting long distances. The saw blade is best adjusted by placing the top of the saw frame against the bench or table, and the handle against the chest. Exert a little pressure while the blade is being screwed into place. When the pressure is released, the saw will be found to be taut. This is important, for if the saw is slack it will not cut, and invariably breaks. Bear in mind that the saw cuts on the down stroke only, therefore the teeth should point downward. Pass the finger along the blade, if it "takes" on the up stroke, it is properly adjusted. It is well to lubricate the saw with a bit of parafine from time to time.

Having finished the cutting, true up the edge with a file, and finish with No. 00 emery cloth. The opening for the test-tube may now be cut, having first drilled a hole in which to insert the saw. If a drill is not available, a wire nail filed to a point, and used as a punch will do the work. Also make a hole in the place indicated on which to hang the holder.

It will be noticed that the back has a swell, as has the tip at the bottom. To produce this, lay the copper face down on a block of wood or lead slightly recessed and, with the ball face of the hammer, drive the metal down to the required depth, then true it up on the face to get the proper gradation. The bracket which supports the test-tube is now bent. Place this portion in the vise to protect the work from being marred in the bending.

Finishing—Scour with a nail brush using medium powdered pumice and water. Color by means of an alcohol lamp, or blue flame gas burner, or oxidize with a solution of Liver of Sulphur, and rubbing with a rag dipped in the pumice to bring out the high lights.

The scope of this problem is unusually large and varied. For instance, it might be made oblong, oval, or egg-shape. A border of beads punched up on a bed of sheet lead is very effective. A pointed wire nail will do the trick nicely. A little embossing could also be introduced with good effect.

A FRENCH COFFEE SET. Another useful and ornamental project is the group of copper objects designed by Douglas Donaldson of Los Angeles, California, shown in Plate XXVI. This set presents an interesting combination of processes. The sugar bowl and cream pitcher were raised in one piece. The handles were shaped from heavy copper wire and hard soldered in place. The coffee pot has a brazed joint under the spout. As this kind of coffee pot is not used to cook coffee in it seems practical to use soft solder for the base and to attach the spout. One of the advantages of using soft solder is that the body of the coffee pot retains its hardness and surface. The construction of the handle and lid is obvious from the illustration. The set, with

the exception of the tray should be plated on the inside with silver or nickel. Success with this problem depends not only upon a good understanding of the principal processes of metal working but very largely on the student's sense of proportion. Such things are hideous unless they are well proportioned and fine in form and workmanship.

A FINE EXHIBIT of art in relation to women's work by the New York High Schools, under the direction of Dr. James P. Haney is illustrated in Plate XXVII. The following account of the exhibit with the illustrations was sent to THE SCHOOL ARTS MAGAZINE by Dr. Haney:

"From Tuesday, October 12th, until the evening of the Sunday following, the galleries of the Fine Arts Building, New York City, were filled with busy groups of young crafts women. These were high school students, illustrating to their friends exactly how the crafts are now developed in girls' classes throughout the New York City High Schools. It was an exhibition designed to show in how many ways and how practical a fashion the art teaching of the high schools is carried over into constructive processes. The older teaching taught an art removed in time and place from the pupil's interest. Our present instruction serves to make the pupils see that a knowledge of art is something immediately of value to them in their daily life and work. This exhibition is full of designs made to be applied to dress or to the homes in which the pupils live. Color is shown in a host of different objects. It has been learned, not as a theoretical subject, but as one with lessons of value to everyone who must dress herself in good taste, properly decorate a room or set forth the goods in a shop window.

The exhibition represented work from eighteen of the City High Schools. It filled two large galleries with hundreds of pieces of craft work and beautifully executed designs. The craft work was assembled in one gallery, and the drawings in the other, while around the walls of both were many small tables, every one of which was equipped to allow groups of three or four pupils to demonstrate the various crafts taught in the high schools. These busy workers were centers of most active interest to the crowd which thronged the exhibition at each session. Over twenty crafts were shown, including modelling, pottery making, china decoration, embroidery, lace making, stencilling, block printing, leather tooling, and the like. Other groups of pupils showed in practical fashion how they had been taught to draw and design. Some of them illustrated the teaching of drawing by sketches from birds, loaned to the schools by the American Museum of Natural History; other groups drew from the draped model, while still others used shells, berries and quaint seed pods as motifs from which they derived gaily colored patterns. Through the galleries there paraded now and then what one of the visitors called the "smock-frock brigade." These were girls from the Washington Irving High School who had smocked some gowns in attractive patterns of silk. To show how becoming these were, they donned them from time to time, and walked in procession through the galleries. To add to the gaiety of their parade, they carried bright-hued parasols of silk, which had been trimmed in applique or stencilled with attractive motifs in color. Not the least interesting phase of the exhibit proved to be the work in "draping" on the living model by the students. This was done with silks loaned by a generous manufacturer. The pupils took turns in standing as models for one another, while their companions with a few deft turns of material, and a few skillfully placed pins, created dresses, apparently out of nothing, before the delighted eyes of the spectators.

To the hanging of the exhibition, great care had been given. The work on the walls was all arranged in panels. These were composed of a warm toned cartridge paper which contrasted agreeably with the burlap on the wall. On the paper panels the different pieces of craft work were displayed and each panel surrounded by a narrow border of black. In some cases this border was relieved by an additional strip of gilt moulding. Each panel was not only planned with consideration for the harmonious relation of the craft work which composed it, but the different panels were themselves drawn into one common harmony by clever arrangements of dark and light masses.

Down the center of each room extended large cases which were filled with the more precious craft work, silk scarfs and sun-shades, dainty hats of lingerie, and others painted in the very last work of fashion. One case held a charming group of dolls in period costumes. This was contributed by the Wadleigh High School. It is shown in the two photos at the bottom of Plate XXVII. Miss Julia C. Cremins, the teacher under whose direction the dolls had been developed, said of them: "We have not been satisfied to teach taste in dress by talking about it. It has been the purpose to make this study of color and material one that came closely home to every student. We have designed dresses for ourselves,—work dresses and gowns for state occasions. We have learned to drape by using material on these little dress forms, and we have learned the history of dress through the gowning of these dolls. Every one of the dolls has been dressed by a different student." So attractive was this showing that some of the professional dressmakers who saw it invited the students to exhibit at their own bazaar.

In the gallery where were shown the drawings, the teacher had assembled a variety of work, which illustrated all types of representation and design done in the schools. Among these were some clever signs lettered freehand by girls preparing to go into business. Other more elaborate posters were contributed by the classes of industrial art of the Washington Irving High School, while one end of the gallery was occupied with a large panel completely filled with original designs for interior decoration. The variety and excellence of technique of this and the related panels markedly appealed to all who examined it.

The exhibition was opened on the evening of Monday, October 11th by Marcus M. Marks, Borough President of Manhattan. Nearly one thousand people were present on that evening, and the total attendance at the exhibition approximated six thousand in the six days' in which it was open. On Thursday, October 14th, a contest for a suffrage poster was held under the auspices of a committee headed by Mrs. Laurent Oppenheim; twenty-three students from

PLATE XXVII. VIEWS OF THE EXHIBIT OF ART IN RELATION TO WOMEN'S WORK BY STUDENTS OF THE NEW YORK HIGH SCHOOLS.

different high schools contested, the prize being awarded to a pupil of the Bay Ridge School. Receptions to various art societies were arranged throughout the week, and Saturday, October 16th, was "Trade Day." Representatives of over five hundred establishments interested in the industrial arts then attended and were shown how practical is

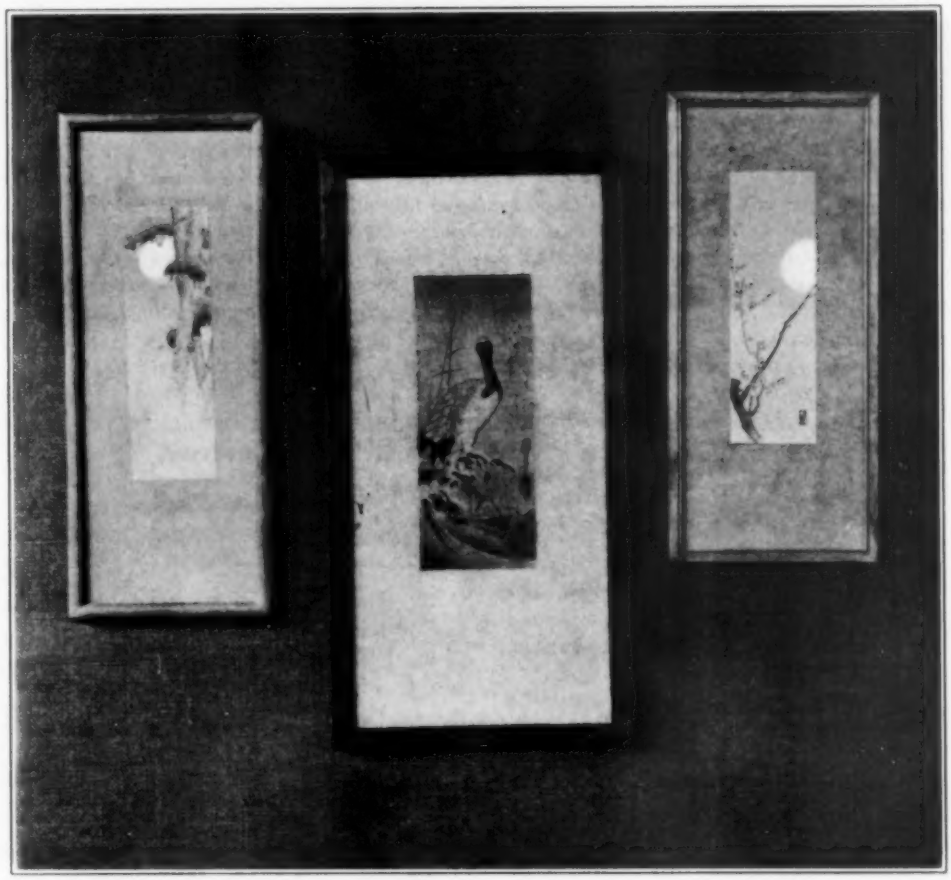


PLATE XXVIII. THREE PRINTS MOUNTED AND FRAMED BY WILLIAM NOYES.

the teaching in high schools through a contest in design arranged under the auspices of the Art in Trades Club. A series of prizes were offered by Mr. Clarence Whybrow, President of the Club, for the best embroidery designs completed before the audience. Twenty-five students participated in the competition—over a dozen schools being represented. One hour and a half was allowed for the completion of the patterns which were worked out directly in bright-hued tempera paint on dark paper.

The School Art League, under whose auspices the exhibition was held, is a society which exists to further art teaching in the elementary and high schools of New York City. The late John W. Alexander was for years its president, while Miss Florence N. Levy is Secretary. It supports eight scholarships for talented graduates of the city high schools. Four are awarded semi-annually and give the recipients one year of study in the Industrial Art Courses of the New York Art School of Art or the School of Applied Design for Women. Four hundred bronze medals are awarded each year to the best workers in each of the work-shops in the public schools. The League maintains a number of art lecture courses for high school and for elementary school pupils. It also maintains a Docent or visiting teacher to assist in school-museum co-operation, and it awards a number of medals in art yearly to high school pupils.

GOOD FRAMING of pictures is a problem ever before the home-maker, teacher, picture dealer and manufacturer. When will we all realize the value of simplicity! Here are three well-framed Japanese Prints in Plate XXVIII, a worth-while occupation carried out under the leadership of Mr. William Noyes of Teachers College, Columbia University, N. Y. Notice the good taste displayed in the selection of margins and in the values. A halftone cut can only in a measure describe the beauty of this kind of work.

Outlines To Help In Teaching

To discover the best and spread it abroad, has been from the first the aim of The School Arts Magazine. But the best cannot always be found, in so vast a field as that over which our readers are distributed, even by searching for it. It often comes to the office by mail from some teacher who has been helped by the magazine and wishes to do something to help others in return. Invoices of this kind come with increasing frequency, and are ever welcome. They include accounts of successful lessons, samples of school work, outlines for teaching, courses of study, newspaper reports and school publications. All such matter is invaluable. Without it the magazine could not achieve its aim. Its editors and publishers hope to see it become ever more completely the medium of exchange for the ideas and ideals of earnest and generous workers everywhere.

This month we are printing two outlines from Minnesota and Massachusetts.

(I) MR. DILLAWAY'S OUTLINE OF LESSONS IN DRAWING AND MANUAL TRAINING FOR THE BOSTON ELEMENTARY SCHOOLS, GRADES II TO V.

GRADE II

Drawing:

1. Study flat objects for proportion. Each child should have an envelope on his desk; draw the envelope and show the stamp with color.
2. Draw the back of the envelope.
3. Draw a toy or flat object.
4. Practise drawing action figures, kneeling, jumping, sitting.
5. Make an illustration using the action figures—snow man, snow fort, or snowball.
6. Plan for two drawings on gray paper. Use white chalk outline. Draw a handkerchief folded four times. Observe and draw width of hem. Unfold handkerchief to make it twice the size and make second drawing.
7. Draw towel, using same method as in Lesson 6.
8. Draw a toy or flat object.
9. Make a winter illustration—sky, snow, trees.
10. Make a winter illustration—add action figures.
11. Draw a whisk broom. Study proportion.
12. Draw a short-handled brush.
13. Draw flat objects—envelopes, tags, shields, mats, etc.
14. Draw flat objects—envelopes, tags, pennants, etc.
15. Optional.
16. Draw Noah's Ark made in manual training.
17. Color Noah's Ark made in manual training.
18. Draw flat objects.
19. Draw toys.
20. Optional.

Manual Training:

Noah's Ark. 1. Discuss and show finished model. Use 6-inch by 9-inch gray drawing paper. Draw and cut a rectangle 4 by 7 inches. Draw lines parallel to the better long edge, respectively 1, 2 and 3 inches from it.

2. Place paper with long edge at the top. Rule lines from the top of paper to the lowest horizontal line, 1 inch from and parallel to the sides of paper. Draw and cut oblique lines from the tops of the vertical lines to the ends of the upper horizontal line. Draw and cut oblique lines from the ends of the second horizontal line to lower ends of the vertical lines.
3. Cut out 1 inch square at each side between upper and middle horizontal lines. Fold on lower horizontal line between cuts to make ark stand alone. Color the model with crayon. Windows may be made freehand.

GRADE III

Drawing:

1, 2, and 3. Draw toys.

A suggestive lesson plan.

Subject.—A toy automobile.

Aim.—To develop power to see and represent objects.

Materials.—Crayons, 6-inch by 9-inch gray drawing paper, large toy automobile in front of room.

Presentation:

(*a*) Which is greater, the height or length of auto?

Place paper in same position.

(*b*) Find longest complete line in auto, *i. e.*, the line of the running board and mud guard. Study placing and draw this line.

(*c*) Study and draw the wheels.

(*d*) Study and draw the line to represent back of car.

4. Continue to study and draw the remaining lines of the car.
5. Color with crayons.
6. Draw toys.
7. Make an illustrative drawing, using sled and action figures.
8. Optional.

9 and 10. Make sketches with pencil and crayons of the crayon box open part way. By opening the box quarter, half, and three-quarters, excellent opportunity will be afforded to study proportion.

11. Illustrative drawing—street scene in winter.
12. Color and cut out the printed outline of the Italian flag.
13. Draw toys.
14. Practice lettering the word VALENTINE.

Manual Training:

1. Sled. Discuss and show finished model. Use 6-inch by 9-inch gray drawing paper. Draw and cut a rectangle 5½ by 3 inches. Draw lines parallel to and ½ inch from long edges. Place paper with long edge at top. Draw lines between the horizontal lines, parallel to and respectively ½ inch and 4 inches from left side.
2. Sled. (*Concluded.*) Cut out the two end rectangles between the long horizontal lines. Fold on long horizontal lines. Cut proper curves for front and back ends of runners. Punch holes and insert string.
3. Valentine. Discuss and show finished model. Use 6-inch by 9-inch gray or white drawing paper. Draw and cut a rectangle 4 by 7 inches. Draw a line parallel to and 3½ inches from one short edge. Fold on this line. From another paper cut a 4-inch and a 1½-inch square. Fold each on one diameter.
4. Valentine. (*Concluded.*) From the folded squares draw and cut hearts as large as the paper allows. Use large heart as a pattern for tracing and cutting heart-shaped valentine hinged at the top. Use small heart to trace and color for decoration. Use inside space for lettering.

GRADE IV

Topic: Object Drawing. Groups.

1. Make sketches of the cylinder at different levels.
2. Draw a cylindrical object. Teach use of table line.

3 and 4. Draw groups consisting of hemispherical object and a spherical object, as a bowl and fruit or vegetable. Teach use of table line.

5 and 6. Repeat 3d and 4th lessons.

7 and 8. Draw group consisting of cylindrical and spherical or hemispherical objects, *e. g.*, a tumbler and half fruit, etc.

GRADE V

Topic: Object Drawing and Arrangement of Groups.

1. Model lesson.

Aim.—To develop power to see and represent one object nearer than another.

Materials.—Gray paper, pencils, groups of objects, one curvilinear and one irregular object; dishes and fruits or vegetables.

Presentation.—Place single cylindrical objects on boards or tables in the aisles where they may be easily seen. Make small sketches of objects with table line. Point with the finger to the space representing the surface of the table in the picture. The teacher places her finger on various spots on the table where an apple might rest. Children touch cor-

responding spots on their papers, and draw imaginary apples in these places. The teacher finally places the apple on a spot where it will make a pleasing group. Children draw groups as finally arranged.

This method of locating positions by sense of touch may be called the sensory method.

2. Make rapid sketches of groups consisting of the cylinder and half sphere.

3 and 4. Make drawings of groups of cylindrical and half spherical objects.

5. Make several small drawings of groups showing possibilities of arrangement: Cooking utensils and vegetables, preserve jars of various sizes, Japanese lanterns, balls, marbles and other toys.

6. Make a drawing of a group of objects. Use table line.

7 and 8. Make a large drawing of a group of objects. Use table line.

NOTE: Give a few minutes each lesson to drawing ellipses and to correct pencil holding.

(II) MISS ROBERT'S DRAWING AND HANDWORK OUTLINES AND SUGGESTIONS FOR THE MINNEAPOLIS PUBLIC SCHOOLS.

GRADE I

Draw toys and Christmas tree, with colored crayon. Try to have the pictures "tell the truth." Illustrate stories of Christmas vacation.

DOLL'S FURNITURE.

Material: Folding paper.

Directions: Consult Worst's Construction Book, or any other good authority.

Winter landscape in pencil. Use half of a 6 x 9 inch paper. Draw a light line to separate sky and ground and cover the sky with an even gray tone. If the pupils can tell you that the trees look darker than the sky, they may in a later lesson, draw a low line of distant trees.

Picture Study, one period.

GRADE II

Draw Christmas toys with colored crayons. Make these real seeing lessons of shape and proportion. Select toys interesting in shape and color.

Draw the Christmas tree with colored crayon. Add a few decorations and possibly a few toys on the floor, and children playing.

Make a picture of the Snow Man, using black sketching pencil. Draw the Snow Man and sky line with light line. Cover the sky with gray pencil tone and add the distant trees in darker tone, being careful to leave the Snow Man uncovered paper. Black hat, buttons, etc., may be added, also large trees and children playing. Draw the children's figures in pencil silhouette.

Illustrate "The Railroad Train."

"This is a roaring railroad train.
Rushing ahead with might and main.
This is the bridge, all firm and strong,
Bearing the train as it hurries along."

TRIANGULAR BOX.

Material: One sheet of 8 x 8 inch folded paper and three pieces of hammock twine, each nine inches long.

Directions for making: Place the sheet of paper upon the desk and folded the lower edge to meet the upper edge. Unfold. Turn the paper, placing the crease in a vertical position. On the crease, one inch from the upper edge, place a dot. Draw a line from this dot to the lower left corner. Cut on these lines. Place the triangle upon the desk with the crease in a vertical position. Place a dot on the right edge four inches from the lower right corner. Repeat on the left edge. Draw a line from the dot on the lower edge to the dot on the right edge. Repeat at the left. Draw a line from the dot on the right edge to the dot on the left edge. Place a dot on the lower edge one inch to the right of the center dot. Place a dot on the right edge one inch below the center dot. Connect these dots with a straight line. Repeat on the other two sides of the triangle. Fold on these lines. Punch holes and fasten with the twine.

TELEPHONE CARD.

Material: One 8 x 8 inch folding paper, one construction paper and hammock twine.

Directions for making: From the eight-inch square of colored paper cut an oblong 6 x 8 inches. From the construction paper cut an oblong 4 x 5½ inches. On the 4 x 5½ inch oblong rule lines ½ inch apart. Fasten the 4 x 5½ inch oblong upon the 6 x 8 inch oblong, leaving a margin of 1½ inches at the top and 1 inch on the other three sides. At the top write "Telephone Numbers." Punch holes at the top and put in a hanger of hammock twine.

Paper cutting of stories.

Picture Study, one period: *Rosa Bonheur.*

GRADE III

Toys in colored crayon;

Paint a winter sunset;

Story illustration by drawing or cutting;

Picture Study, one period: *Edwin Landseer.*

GRADE IV

Silhouette drawings from a figure in action. Let the model go through some action while the pupils watch, then let the class draw from memory. Repeat the action and notice mistakes. The drawings in silhouette should not be very large.

Make outdoor pictures in charcoal gray, illustrating winter sports and showing figures in action.

Continue the figures in silhouette, trying to show children of other countries in native costume. Can we show pictures for this study?

Picture Study, one half-hour, period: *Murillo,* later life; St. Anthony of Padua.

GRADE V

Study of still life, using objects which illustrate the drawing of the ellipse. Cylinders, cones, and flower pots may be used placed in vertical, horizontal or turned positions—singly and grouped. An open umbrella is an interesting illustration.

Picture Study, one half hour period: *Rubens;* the Adoration of Magi. How is it represented in pictures and why is the picture language so uniformly alike?

GRADE VI

Read chapters 16 and 17 of Freehand Perspective and teach the drawing of the cube. Small wooden cubes are provided in each building, though the 4-inch cubes may be made of oak tag if desired. The larger the object the more easily the convergence of lines is seen. When the class can draw a cube, try a house as suggested in the beginning of chapter 22. A flat-roofed building would be better for this grade. Draw the cube as a two-story building, then raise the roof and make it a five story building.

From figures 79 and 83 develop the railroad track.

Picture Study, one half-hour period: Life in Holland and connection in Rembrandt's time with the settling of America.

GRADE VII

Perspective: Draw large books singly and in groups. Follow as closely as possible chapters 12 and 13 in "Freehand Perspective," also chapters 18 and 19. In last lessons group still life objects with books. Render these groups in light and shade, and indicate cast shadow.

Use finders for composition and draw enclosing line.

Picture Study, one half-hour period: *Puvis de Chavannes* and his paintings in Boston Library.

GRADE VIII

Perspective;

(*a*) Tables, chairs, desks, etc.

(*b*) Interior of hall, corner of room or street with row of buildings. Make a choice of problems given. Do not try all of them. Miss Norton's "Freehand Perspective" will be found very helpful. See chapter 32 and the following chapters.

Picture Study, one half-hour period: Early methods of *mural* painting compared with present day methods. Read the beginning chapters of "American Mural Painting."

Books To Help In Teaching

Think what a good book is. It is a portion of the eternal mind, caught in its process through the world, stamped in an instant, and preserved for eternity. Think what it is: that enormous amount of human sympathy and intelligence that is contained in these volumes; and think what it is that this sympathy should be communicated to the masses of the people.

LORD HOUGHTON.

A Book on Advertising

Walter Dill Scott, Ph. D., has recently placed in the hands of Small, Maynard and Company, a revision of his book on THE PSYCHOLOGY OF ADVERTISING. The new edition carries a complete index, and has many additional illustrations. Students of this subject will find the following chapters of interest: "Memory," "Feelings and Emotions," "The Customer's Instincts." These chapters are supplemented by a bibliography.

Glue and Its Uses

A book called GLUE HANDLING written by Freeman Kahrs and published by the Alliance Printing Company of New York will be found a helpful little volume for woodworkers, cabinet-makers, binders, etc. Strength tests, atmospheric conditions, and points dealing with the preparation of glue for various processes are thoroughly discussed.

Lantern Slides

A teachers' manual entitled THE WORLD VISUALIZED FOR THE CLASS ROOM has just been published by Underwood and Underwood of New York City and London. This catalogue containing lists of the finest lantern slides for school uses was edited by Frank M. McMurray, Ph. D., and twenty-four leading educators. In speaking of this work Mr. McMurray says: "Using stereographs is not play; it is work. The stereograph is a superior kind of text, and a good teacher will not have so much trust in mere print that he will be unwilling to go to some trouble to get the most out of this higher kind of text. Let him realize that the stereograph is a true window to the world of nature and the activities of man, by means of which pupils may

> Thru the loop-hole of retreat
> Peep at such a world;
> Hear the great Babel
> And not feel the crowd.

I have given my aid and support to this work in the broader interest of education. I believe that both the stereograph and the lantern slide have been much under-appreciated as teaching medium, and I feel that the present work constitutes a needed, practical step in the important direction of better organized visual aids for our schools."

A Perspective Text Book

Ben J. Lubschez, a member of the American Institute of Architects has recently written PERSPECTIVE, AN ELEMENTARY TEXT BOOK, published by D. Van Nostrand Company. This second enlarged edition contains many valuable plates illustrative of shadow perspective problems not unlike the ones found in the mechanical courses of our present day art schools or Junior Colleges.

For the School Print Shop

PROGRESSIVE EXERCISES IN TYPOGRAPHY is one of the latest books published by the Taylor Holden Company, Springfield. It is from the pen of Ralph A. Loomis, B. S., Instructor in Printing at the Wm. L. Dickinson High School of Jersey City, N. J. The book includes many notes, rules for composition, exercises in printing and proof-reading, and is handsomely illustrated.

Editorial Comment and News

NOT A THEORY BUT A CONDITION

ONCE a week at least, during the past year, we have had to say to somebody who would become a contributor to *Something to Do*, "Your idea is a good one, but it must be illustrated." The reply is always, "I knew that; but I cannot draw." Once a month, at least, some charming young woman, fresh from an art school, has appeared with pen drawings in her hand and a timid but wistful light in her eyes, only to be sent away sorrowful because she has ignored the elementary principles of model and object drawing. Once a year at least, the jury for the Exhibition at the Boston Art Club has to reject pictures solely because of obvious failures in perspective. And such history is repeating itself all over the country. Moreover, in every newspaper, in every electric car, on every big billboard—everywhere advertisements appear—incorrect drawing makes faces and flings insolent taunts at the teacher of drawing. Our predecessors failed to teach children to *draw!* Are we doing any better?

NOT A DRIVE BUT A DODGE

No, we are not. On the contrary many of us are not even trying to teach *drawing*. We are excusing, explaining, exploiting. All children cannot be taught to draw; should not be required to learn; our predecessors were on the wrong track; object drawing is relatively unimportant; dark-and-light is more desirable than delineation; taste in design is preferable to skill in drawing; develop the idea and the drawing will get itself done somehow; use paper, plasticine, body color, raffia, cloth, leather, wood, metal, everything and anything, to disguise the fact that the children are not learning to draw. Such are the sentiments expressed openly or cherished privately by thousands of teachers—some honest—throughout the United States. The latest fad is the Hungarian background. Use the most brilliant colors, the strongest contrasts, the boldest patterns behind your ill-drawn cup and saucer, and it is "so effective!"

NOT A WHIM BUT A CONVICTION

Everybody knows that the ability to draw is a valuable asset. Nobody ever watched a skilful draftsman without sighing, "I wish I could draw." Asa Gray said in print that in studying sedges "the student must draw as he analyzes for unless he draws he will not see." Agassiz said "The pencil is one of the best of eyes." Huxley would not receive into his advanced classes a student who could not draw. Dean Shaylor advocated object drawing "and a lot of it" as a preparation for the study of geology. "It is the best training yet to insure thinking in three dimensions." Charles Wellington Furlong, the intrepid investigator of the dark corners of the earth, says he can get on anywhere, with any kind of people, with his drawing to supplement his words. It would

be difficult to find a common man who at some time in his life has not felt the need of drawing. It is still considered important in our leading art schools. It is still required in the best art schools in Europe. It is likely to be in demand for some years yet in all the constructive, decorative, and pictorial arts and art industries, the moving picture film to the contrary notwithstanding. *It ought to be taught.*

A NEW YEAR'S RESOLUTION

With the appalling example before us of devotion to duty, multiplied a million fold, in Europe, at the beginning of this new year, let us lay aside our foolish extenuations, and do our own duty in this compartively trivial matter of teaching children to draw. Let us not ignore it, or dodge it, or play with it. Let us meet it squarely, attack it bravely, and stand pat, right there, until we win.

A SUGGESTION

Did you ever read an article that appeared in THE SCHOOL ARTS MAGAZINE for March, 1913, entitled "Thinking in Three Dimensions?" That article is as pertinent now as it was then. "It should be reprinted in the January number *every year,*"—one teacher wrote us. The summer after that was written the author had a class in Blackboard Drawing at Chautauqua, N. Y., consisting of 120 teachers and supervisors of drawing. The class had to be run in two divisions, sixty at the boards at a time, and yet in five weeks time nearly every student learned to draw correctly the typical solids in the usual positions, to transform them into common objects, and to draw common objects based upon them, *without the use of a single object as model.* In other words, they learned to draw, to create the shapes of things and reveal them by drawing. Try that method this year. Begin with the image. Sharpen that. Focus the mind upon it. Draw "out of the head." Use the model only to test the drawing, to correct it, to improve it. See the thing first with the mind's eye, Horatio; then give it a local habitation on the paper. If another can now give it a name, a good beginning is made. Next bring in the object for comparison, and perfect the drawing.

AN OPINION

Within a month I have heard the Principal of one of the most famous art schools in the United States say: "I would be ashamed to be called a teacher of *drawing.* I would resent it. Teacher of *Art* is the proper title. Anything less is a disgrace." The Editor of THE SCHOOL ARTS MAGAZINE begs to differ. "Teacher of Drawing" is too ambitious a title for most of us. We cannot live up to that, even! Without good drawing our *art* is likely to be *aht* with a capital A, and with an exclamation point in place of the t. "Teach art and the drawing will take care of itself," is not half as true as *Teach DRAWING and the ART will take care of itself.* But of course neither is wholly true. We are to "prove all things and hold fast to that which is good." One of the good things to hold fast is just plain old fashioned useful model and object drawing.

PEACE PRIZE CONTEST

Under the auspices of

The American School Peace League

Open to pupils of all countries

Two sets of prizes, to be known as the Seabury Prizes, are offered for the best essays on one of the following subjects:

1. The Opportunity and Duty of the Schools in the International Peace Movement. Open to seniors in the Normal Schools.

2. The Influence of the United States in Advancing the Cause of International Peace. Open to Seniors in the Secondary Schools.

Three prizes of seventy-five, fifty and twenty-five dollars will be given for the best essays in both sets.

JUDGES

Samuel C. Mitchell, President, Delaware College, Newark, Del.

M. A. Cassidy, Superintendent of Schools, Lexington, Ky.

David B. Johnson, President, Winthrop Normal and Industrial College, Rock Hill, South Carolina.

Herbert B. Auger, Jefferson High School, Portland, Ore.

Miss Elizabeth A. Allen, Principal, Hoboken Training School, Hoboken, N. J.

Carroll G. Pearse, Principal, State Normal School, Milwaukee, Wis.

Edward F. Buckner, Professor of Pedagogy, Johns Hopkins University, Baltimore, Md.

Wallace E. Mason, Principal, State Normal School, Keene, N. H.

CONTEST CLOSES MARCH 1, 1916

CONDITIONS OF THE CONTEST

Essays must not exceed 5,000 words (a length of 3000 is suggested as desirable), and must be written, preferably in typewriting on one side only of paper, 8 x 10 inches, with a margin of at least 1¼ inch. Manuscripts not easily legible will not be considered.

The name of the writer must not appear on the essay, which should be accompanied by a letter giving the writer's name, school, and home address, and sent to Mrs. Fannie Fern Andrews, Secretary, American School Peace League, 405 Marlborough Street, Boston, Mass., not later than March 1, 1916. Essays should be mailed flat (not rolled).

The award of the prizes will be made at the Annual Meeting of the League in July, 1916.

SUCCESSFUL CONTESTANTS IN LAST YEAR'S CONTEST

NORMAL SCHOOL SET

FIRST PRIZE—Lewis Rockow, State Normal School, Milwaukee, Wis.

SECOND PRIZE—Vernon G. Thompson, State Normal School, Conway, Ark.

THIRD PRIZE—Miss Esther C. Meyer, State Normal School, Oshkosh, Wis.

SECONDARY SCHOOL SET

FIRST PRIZE—Miss Dorothy J. Colburn, High School, Lincoln, Neb.

SECOND PRIZE—Herbert A. F. Rodeck, High School, Watertown, Wis.

THIRD PRIZE—Miss Julia S. Cooper, Normal and Collegiate Institute, Asheville, N. C.

In addition to the cash prizes, Doubleday, Page Company will send a copy of "War and Waste," by David Starr Jordan to the three successful contestants and the four receiving honorable mention in each set.

AN EXHIBITION of Art Associated with the Child is now being held under the auspices of The Art Alliance of America at the former Blakeslee Galleries, 665 Fifth Ave., New York. December 13th is the closing date. This exhibition is open daily from 10 to 6 o'clock, admission 25 cents and on Sundays from 3 to 6 o'clock when it is free. This exhibition includes art relating to childhood as illustrated in: Painting, sculpture, miniature, etchings, books and book plates, prints, photography, ceramics, interior decoration, furniture, costumes, jewelry, silverware, toys, exhibit of school art work. It is the first exhibition of this kind held in America. If you live in the vicinity of New York you should see this exhibition.

COUNTRY SCHOOL TEACHERS should know about the establishment by the Government of a National Rural Teachers Reading Circle. Teachers interested should write for circulars, registration blanks, etc., to the Commissioner of Education, Department of the Interior, Washington, D. C.

RECREATIONAL ACTIVITIES for children is the title of some interesting bulletins which came to the office recently, published by Helen Ruth Richter, 22 East 94th Street, New York City. The purpose of these little pamphlets is "to put mothers in touch with matters of recreational value to children by magazines or in the experiments carried on by specialists." Some of the different subjects touched upon were "Story Hour in the Public Libraries," "Motion Pictures for Children," "Magazines," "Activities for children at the museums of New York and Brooklyn," "A Child Lore Book Room," and "Music." Miss Richter is assisted in her work by a committee of five. Here is an idea which might be carried out in other cities by some wide awake person.

ARE YOU INTERESTED in the birds? If not you ought to be. "To feed the winter birds is a fine philanthropy. To feed them well is a fine art," says Mr. Packard of the Massachusetts Audubon Society. Mr. Packard has invented an ideal food-house for this purpose. Information concerning it may be had by writing to Mr. Winthrop Packard, Canton, Mass.

AMERICA FIRST is the title of a poster issued by the Department of the Interior, through its Bureau of Education and sent to the post offices, public schools, and industrial establishments of the country, urging immigrants to educate themselves for American citizenship. Under the bold-faced title, "America First" are urgent invitations to attend night school, learn English, and become citizens. As the posters are hung in conspicuous places it is hoped that by means of the pictorial and written invitations on them immigrants will have their attention called to the night schools of their communities; and that where there is any considerable number of immigrants and no night schools the poster may inspire the authorities in these communities to establish such schools. This is a part of a more comprehensive plan for preparing immigrants for American life and citizenship.

ART AND ARCHEOLOGY for November, 1915 is especially worth having for its illustrated articles dealing with the San Diego Exposition.

The SECOND MEETING of the Northwestern Pennsylvania Arts Conference was held in Warren in November, with more than forty special teachers in attendance. The State of Pennsylvania has been divided into six geographical districts, and conferences of teachers of manual arts, domestic arts, household arts, vocational education, music and drawing will be held occasionally during the school year. Representative teachers were present from Erie, Titusville, Youngsville, Ridgway, Corry, Kane, Bradford, Harrisburg, and Jamestown, New York. The next meeting will be held in Ridgeway, Penn. sometime in April.

SATURDAY CLASSES at the Sloyd Training School, Boston, Mass., offer courses of 15 three-hour lessons in Bench Work, Wood Turning, Bookbuilding, Metal Work, Printing, and Cement Work. The purpose of these classes is: (1) To give the graduates of the school opportunity for special work and such as may be demanded in their respective schools. (2) To offer to teachers who are contemplating specializing in Manual Training an opportunity to ascertain their fitness for the work. (3) To give to supervisors and teachers, engaged in regular school work, an opportunity to gain an insight into the merits and methods of sloyd as superior to the so-called industrial methods.

ONE OF THE HANDSOMEST PIECES of school printing that has come to the office of the SCHOOL ARTS MAGAZINE recently is a high school annual which came from the Huntington Park Union High School, California. It was entitled "El Recuerdo 1915" and was edited and printed by the student body. From the front cover through the title page and body of the annual to the end papers the publication reflects credit on those who had a part in its making.

STOUTONIA is the title of another school publication which has been coming to us lately. It is a four-page leaflet published weekly by the students at The Stout Institute, Menomonie, Wisconsin, and contains items of interest to those who attend the institute. The editorials are especially good.

(*Continued on page xviii*)

THE SCHOOL ARTS GUILD

MOTTO:

"I will try to make *this* piece of work my best"

AWARDS FOR OCTOBER WORK

FIRST PRIZE: A Box of Nickel-plated Drawing Instruments and the Badge.

Marie Wagner, VI, Easthampton, Mass.

SECOND PRIZE: A Box of Water Colors and the Badge.

Groton Arnold, VI, Westerly, R. I.
Marion Cook, IX, Provincetown, Mass.
Emma F. Collins, IX, Provincetown, Mass.
L. Straubel, VII, Iron Mountain, Mich.
Maurice Thoumine, V, Westerly, R. I.

THIRD PRIZE: A Miniature Masterpiece and a Badge of the Guild.

Dorothy Burnham, VIII, Westerly, R. I.
Fred Coats, VI, Manchester, Iowa.
Alfie Isa, IV, Iron Mountain, Iowa.
Elizabeth Luecke, VII, Westerly, R. I.
L. Manfrid, V, Iron Mountain, Mich.
Martha Moilanen, VI, Laurium, Mich.
Margaret Ochiete, IV, Iron Mountain, Mich.
Florence Soloveitzik, V, Westerly, R. I.
Francis Thomas, IX, Provincetown, Mass.
Thomas Sanders, VIII, Westerly, R. I.

FOURTH PRIZE: A Badge of the Guild.

Douglass Bonner, VII, Westerly, R. I.
Massimo Curto, III-B, Calumet, Mich.
Henry Dey, VI-2, Westerly, R. I.
Jean Gavitt, VII, Westerly, R. I.
Richard Gibbs, VI-2, Westerly, R. I.
Lillian Harju, I, Calumet, Mich.
Mabel Hyman, VI, Iron Mountain, Mich.
Hilda Kullberg, VII, Manchester, Ia.
Clifford Langworthy, VII, Westerly, R. I.
Joseph Lucchesi, Laurium, Mich.
Ernest Ludberg, VII, Iron Mountain, Mich.
Martha Miller, Iron Mountain, Mich.
Elsie Mitchell, VII, Westerly, R. I.
Wm. J. McGrath, VIII-1, Westerly, R. I.
John Poor, IV, Iron Mountain, Mich.
Bella Ribner, V, Westerly, R. I.
Cornelia F. Riley, VII, Westerly, R. I.
Charles Staten, V, Manchert, Ia.
Oragio Susena, VI, Westerly, R. I.
Frances Young, V. Westerly, R. I.

HONORABLE MENTION:

Sylvester Andrews, V, Provincetown, Mass.
Gorton Arnold, VI, Westerly, R. I.
Catherine Boatman, V, Provincetown, Mass.
Florence Bowles, VI, Westerly, R. I.
Geneva Champlin, VIII, Westerly, R. I.
Edward Dolan, VI-2, Westerly, R. I.
Catherine Enos, V, Provincetown, Mass.
Harold Greene, VI-2, Westerly, R. I.
Webster Greenmon, VI, Westerly, R. I.
Thelma Hoose, VII, Iron Mountain, Mich.
Allen James, VI, Westerly, R. I.
Doris Johnson, VII, Iron Mountain, Mich.
Doris Kennedy, V, Westerly, R. I.
Roland Longolucco, VI, Westerly, R. I.
Nellie Marino, IV, Westerly, R. I.
Alma Marsh, VI, Westerly, R. I.
Corrine Marsh, VI, Westerly, R. I.
Elvira Morell, VII, Iron Mountain, Mich.
Peter LoPriore, IV, Westerly, R. I.
Helen Robar, VI-2, Westerly, R. I.
Frank Robertson, VI, Westerly, R. I.
Philomena Siciliano, V, Westerly, R. I.
Mary Veara, V, Provincetown, Mass.
Glennadale Williams, IV, Westerly, R. I.
Joseph White, V, Provincetown, Mass.

EDITORIAL COMMENT AND NEWS

(*Continued from page 376*)

THE MASSACHUSETTS Audubon Society offers a set of bird charts drawn in water color and reproduced in lithograph which have been published for them recently by the Milton Bradley Co. The charts were planned by Mr. Ralph Hoffman, a well known ornithologist and drawn by Louis Agassiz Fuertes and Edward Knobel. There are three charts showing birds in life size and natural colors. They would be a practical help in nature study and drawing. Lithographed and mounted on cloth 27 x 42 inches they sell for $1.50 each. They should be hung in every schoolroom. These birds chart may be had from the Massachusetts Audubon Society, 234 Berkeley St., Boston, Mass.

ALVIN E. DODD has been elected secretary of the National Society for the Promotion of Industrial Education. Mr. Dodd is well known as an organizer and has had the advantage of working with Dr. Prosser, the former secretary, and under his direction and supervision. He is more familiar than any one else with the details of the operation of the Society, and will have the advice and assistance of the several sub-committees recently appointed.